

PANASONIC LATEST NEWS  
LUMIX DMC-GF2 UNVEILED



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Saturday 13 November 2010

amateur

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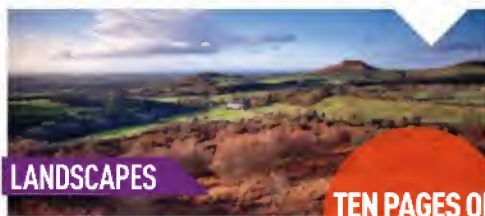
FULL AP  
LAB AND  
FIELD TEST



**JOE CORNISH**

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Inside the mind of the master

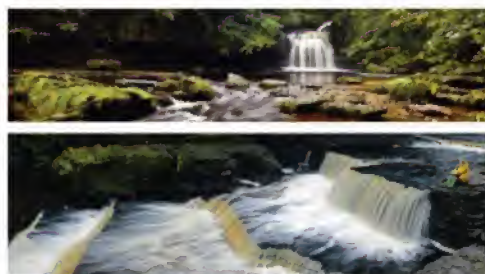


LANDSCAPES

TEN PAGES OF  
LANDSCAPES

**LEARN THE ART  
OF PANORAMICS**

PAGE 21



MASTERCLASS



EXPERT ADVICE

**THE BIG PICTURE**

How to buy a projector

PAGE 63



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# I AM MARCO POLO



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*At the heart of the image*





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**Amateur Photographer** For everyone who loves photography

**ONE OF** my earliest experiences of photography was watching cine films on the big screen at home. We had a couple of bought movies we watched over and over, but mostly it was the films my parents shot of holidays and occasions. We had no TV so the film show was a regular thing, and no matter how many times we watched those three-minute reels, backwards as well as forwards, we never seemed to get sick of them. There was something magical about the big screen and the shared experience that you could only half get with the small TVs of the time. When I got into shooting stills I quickly bought a projector of my own so I could share my slides with lots of people at the same time. Going

into digital photography took the big screen out of photography, and while in theory sharing was going to be easier, it has mostly been a one-to-one type of emailed sharing that doesn't involve other people in the room. Crowding around a laptop screen is no type of sharing, but with the digital projector now becoming a financial reality for the family things are, hopefully, about to change. If you don't have a clue how to go about buying one, see Tim Coleman's guide on pages 63-65.



**Damien Demolder**  
Editor

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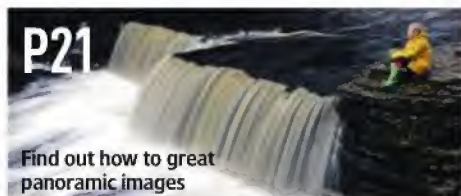
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**IN AP 30 OCTOBER WE ASKED...** How do you use your white balance settings?



### YOU ANSWERED...

A Mostly on auto	74%
B Mostly on daylight	9%
C Mostly on the preset for the conditions	12%
D Mostly in custom mode	5%

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Do you have access to a digital projector?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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Joe Cornish talks about his use of digital technology

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# APNews

News | Analysis | Comment | PhotoDiary 13/11/10

“English Heritage should remember that images of sites in the public domain stimulate interest and demand for people to visit”

Stonehenge photo storm, page 6

Lumix DMC-GF2 showcased • MSC demand predicted to soar

## PANASONIC UNVEILS 'POCKET-SIZED' SYSTEM CAMERA

**AS DEMAND** for micro-system cameras rockets, Panasonic has unveiled the Lumix DMC-GF2 – billed as the world's smallest and lightest digital system camera with a built-in flash.

Panasonic is headlining the diminutive dimensions of its latest Micro Four Thirds incarnation, made possible by 'downsizing' the mount unit and cutting the number of internal parts.

The 12.1-million-pixel model is nearly 20% smaller than the one-year-old Lumix DMC-GF1, which it will replace, and around 7% lighter – a move the firm hopes will widen the appeal of this type of system camera.

Panasonic UK product manager John Mitchell suggested that the current GF1 model has not appealed sufficiently to the 'step-up' market.

The company also hopes the GF2 will attract the 'advanced user' and 'build on the success of the GF1 as the professional's compact camera system'.

Panasonic claims that the flash uses a new pop-up mechanism to 'prevent vignetting' – an effect created by the short distance between the flash and lens.

To bolster creativity, Panasonic has equipped the GF2 with a 3in touchscreen (460,000-dot resolution) that allows



manual touch adjustment of focusing and shutter speed, for example.

With the emphasis on intuitive handling, the touch-activated menu can be customised to show only the features most often used. The GF2 also sports a new graphic user interface (GUI).

The GF2 features single-area AF with up to 23 focus areas available in multi-area AF. 'The camera tracks the subject with AF tracking, even if it moves,' said a Panasonic spokesman.

'With the Intelligent Scene Selector in the iA mode, the camera automatically switches to the appropriate mode according to the subject touched.' For example, a touch on a face sets the camera to portrait mode.

Photographers can use the MF assist function, in manual focusing, to magnify the

image on screen by up to 10x and adjust the range of 'peripheral defocus' by moving a slider across the screen.

The model boasts Full HD movie recording (1920x1080 pixels) – activated via a dedicated movie-record button – and borrows the Venus Engine FHD processor from the Lumix DMC-GH2 (featuring 'advanced noise reduction').

Eight preset digital-effect options include retro, cinema, silhouette and monochrome.

The news comes as Panasonic reports a '261%' rise in UK micro-system camera sales for the year to September 2010.

It predicts a spiralling of demand to 200,000 units over the next year, from the 59,200 sold in the UK over the past 12 months.

Nearly two out of every ten system cameras (19.3%) now sold in the UK are micro-system models, according to Panasonic, which points out that demand for DSLRs fell 9% for the year to September.

Drawing on figures it was supplied by GfK Marketing Services, the firm adds that, in Japan, the compact camera system market share has already reached 33%.

The GF2 – due out in January at a price yet to be announced – will be available in black, red or silver, in three kit options.

## SNAP SHOTS

● Google has come under fire over plans to launch its Street View project in Italy without warning residents of the presence of camera-equipped cars. Google has been threatened with fines by Italy's privacy chiefs. In response, Google urged Italians to visit its website for the location of Street View vehicles. Google added: 'All our cars are clearly branded.'

● A wedding photographer has escaped prosecution after allegedly posting photos of a bride in her underpants on the internet without permission. Sara Bostwick sued photographer Carolyn Monastera, claiming she was upset after discovering the pictures on the photo studio's website. However, a New York judge dismissed the case, ruling 'there is nothing that would cause her to fear she was exposed to physical harm'.

## PHOTO LEGEND GEOFFREY CRAWLEY BOWS OUT



**AS WE** went to press with this issue, we were very sad to learn that AP's photo-science consultant Geoffrey Crawley has died.

Geoffrey, a globally respected photographic scientist, author and journalist, died at his home in Essex on Friday 29 October, aged 83.

He worked almost to the end of his life, contributing articles for AP while battling a long illness.

Prior to joining AP in 2003, Geoffrey worked at the *British Journal of Photography* (BJP).

Geoffrey's expert knowledge of photography famously saw him play a key role in exposing the 'Cottingley Fairies' mystery as an innocent hoax.

The long-running deception began as a childhood prank in 1917 when Elsie Wright and Frances Griffiths, two young cousins, claimed they had

captured photographic evidence of fairies near their home in Cottingley, West Yorkshire.

In the early 1980s, Geoffrey had begun to apply his extensive technical knowledge to the pictures and his ingenuity led the cousins to admit that the pictures were, in fact, nothing more than carefully composed 'cut-out fairies' kept in place using hat pins.

● A full tribute to Geoffrey will appear in a future issue of AP



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer@ipcmedia.com



A week of photographic opportunity

## PHOTO DIARY

Wednesday 10 November

**EXHIBITION** Fay Godwin: Land Revisited, until 27 March 2011 at Gallery Two, National Media Museum, Bradford, West Yorkshire. Tel: 0844 856 3797. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk). **EXHIBITION** Wolfgang Tillmans, until 12 December at Walker Art Gallery, Liverpool L3 8EL. Tel: 0151 478 4199. Visit [www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk).

Thursday 11 November

**EXHIBITION** Two Person Show by David Gledhill and Corin Sworn, until 19 December at Castlefield Gallery, Manchester M15 4GB. Tel: 0161 832 8034. Visit [www.castlefieldgallery.co.uk](http://www.castlefieldgallery.co.uk). **EXHIBITION** Surreal Friends by Hungarian photographer Kati Horna, a contemporary and close friend of Robert Capa, until 12 December at the Sainsbury Centre for Visual Arts, University of East Anglia, Norfolk NR4 7TJ. Tel: 01603 593 199. Visit [www.scva.org.uk](http://www.scva.org.uk).

Friday 12 November

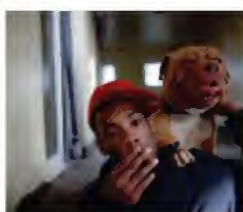
**EXHIBITION** Blackout by Dan Holdsworth, until 20 February 2011 at Baltic Centre for Contemporary Art, Gateshead Quays, Gateshead NE8 3BA. Tel: 0191 478 1810. Visit [www.balticmill.com](http://www.balticmill.com). **EXHIBITION** The Black and White Collection by Andy Willsher, until 31 December at The Book Club, London EC2A 4RH. Tel: 07973 558002. Visit [www.andywillsher.com](http://www.andywillsher.com).



© DAVID HILL/REUTERS

Saturday 13 November

**EXHIBITION** Don't Call Me Urban! by Simon Wheatley, until 20 November at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit [www.amber-online.com](http://www.amber-online.com). **EXHIBITION** Platinum Prints & Classic Snaps by Elliott Erwitt, until 13 November at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.



© SIMON WHEATLEY

Sunday 14 November

**DON'T MISS** Hereford Photography Festival, until 27 November features exhibitions, talks and workshops. Visit [www.photofest.org](http://www.photofest.org). **EXHIBITION** Freezing Time Slowly, until 22 November at Chicchi Art Lounge, London E3 5ES. Visit [www.chicchi.co.uk](http://www.chicchi.co.uk).

Monday 15 November

**EXHIBITION** Sharpe's Wood by Liza Dracup, until 8 January 2011 at PM Gallery & Pitzhanger Manor, London W5 5EQ. Tel: 0208 567 1227. Visit [www.ealing.gov.uk/pmgalleryandhouse](http://www.ealing.gov.uk/pmgalleryandhouse). **EXHIBITION** Guantanamo: If the light goes out, Letters to Omar, by Edmund Clark, until 26 November at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit [www.photofusion.org](http://www.photofusion.org).

Tuesday 16 November **LATEST AP ON SALE**

**EXHIBITION** Les Amants by Noémie Goudal, until 27 November at Hotshoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit [www.hotshoegallery.com](http://www.hotshoegallery.com). **EXHIBITION** They're Not Laughing Now, until 21 November at F-ISH Gallery, Hastings, East Sussex TN34 1HL. Tel: 0845 409 0561. Visit [www.f-ish.co.uk](http://www.f-ish.co.uk).

Tourist hotspot chiefs under fire

## STONEHENGE BACKTRACKS OVER PHOTOGRAPHY BAN



**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**ENGLISH**

Heritage has been forced on the retreat after it sent an email

banning commercial use of images of historic tourist attraction Stonehenge.

The storm centred on a message sent to picture agency fotoLibra, which read: 'We are sending you an email regarding images of Stonehenge on your fotoLibra website.'

'Please be aware that any images of Stonehenge cannot be used for any commercial interest. All commercial interest to sell images must be directed to English Heritage.'

But the email prompted a flood of angry responses on fotoLibra's website.

Clive Morgan wrote: 'English Heritage... should remember that it is images of their property and sites in the public domain that stimulate interest and demand for people to visit their sites in the first place.'

English Heritage, which looks after Stonehenge on behalf of the nation, has

since issued a statement saying: 'We regret the confusion caused by a recent email sent to a picture library.'

The statement, published on the English Heritage website, adds: 'We do not control the copyright of all images of Stonehenge and have never tried to do so.'

'We have no problem with photographers sharing images of Stonehenge on Flickr and similar not-for-profit image websites. We encourage visitors to the monument to take their own photographs.'

'If a commercial photographer enters the land within our care, with the intention of taking a photograph of the monument for financial gain, we ask that they pay a fee and abide by certain conditions.'

'English Heritage is a non-profit-making organisation and this fee helps preserve and protect Stonehenge for the benefit of future generations.'

'The majority of commercial photographers respect this position and normally request permission in advance of visiting.'

## BANG-BANG CLUB MAN INJURED IN WARZONE

**PHOTOGRAPHER** João Silva, a member of the famous group of photojournalists that documented township violence in South Africa during the 1990s, has been badly injured by a mine in Afghanistan.

Silva suffered serious injuries to both legs and other wounds after stepping on a mine, reported *The New York Times*, which the photographer was working for at the time.

'Those of you who know João will not be surprised to learn that throughout this ordeal he continued to shoot pictures,' said NYT executive editor Bill Keller.

The award-winning pressman was treated at a military hospital in Kandahar Province.

At the time of writing, he was reported to have lost part of his lower legs.

João Silva was born in Lisbon, Portugal, in 1966 and started taking pictures in 1989.

His first job as a photographer was with the *Alberton Record*, a local newspaper in South Africa.

He then moved to Johannesburg-based newspaper *The Star*, before joining Associated Press in 1994.

Silva has worked under contract for the *New York Times* for the past ten years.

*The Bang-Bang Club* book – which he produced with fellow photographer Greg Marinovich – covered the atrocities in South Africa during the last days of apartheid.

Friends of the photographer have set up a fund, proceeds of which will be donated to a charity of his choice.

For details visit [www.storytaxi.com](http://www.storytaxi.com).



## SNAP SHOTS

● Ricoh has added new functions to its GXR system camera via a firmware upgrade. Enhancements include the inclusion of three magnification ratios for focus check correction (2:1, 4:1 and 8:1) via the shooting screen. Photographers can also choose from normal or pinpoint AF area size when spot AF is selected or when shooting in macro mode. For details visit [www.ricoh.com](http://www.ricoh.com).

● Independent lens maker Tokina has released a Sony version of its 11-16mm zoom. The AT-X 116 Pro features a maximum aperture of f/2.8, a 'one-touch focus clutch' and nine aperture blades. It costs £740.25. For details call Kenro on 01793 615 836.

● Popular press photographer John Harrison has died aged 50, shortly after returning from an assignment in the United States. John, from Northern Ireland, was awarded an MBE for services to photography in 2008. He was suddenly taken ill at home after attending an awards ceremony in Belfast where he had presented one of the prizes.



### Do you have a story?

Contact Chris Cheesman  
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Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

Homage to man who documented Britain

# TRIBUTE TO PHOTOGRAPHER MAURICE BROOMFIELD

**MAURICE** Broomfield, a photographer whose work documenting the inner landscape of industrial Britain from the 1950s to the 1970s has recently been rediscovered, has died aged 94.

Maurice Broomfield succeeded through his striking photographs in revealing both the grit and beauty of the people, factories and processes that manufacture the everyday objects around us.

He was born in Draycott, Derbyshire, in 1916. His father was a lacemaker. After leaving school at 15, Broomfield found work as a lathe operator, producing components on the Rolls-Royce assembly line.

At the same time he took evening classes at Derby College of Art to learn the techniques of drawing and painting, which would inform his later work.

It was during a visit to Derby Museum with his father that he first saw the paintings of Joseph Wright RA.

The illumination in works such as 'Experiment on a Bird in the Air Pump' (1768) brought an aspect of wonder to otherwise ordinary industrial scenes and provided inspiration for Broomfield's distinctive use of lighting in his photographs.

### 'I LOVE LIGHTING'

As he later explained: 'I love lighting, it changes everything. It creates moods; it's like a painting material.'

Making the transition from manufacturing to design, Broomfield created packaging and displays for the confectionery company Rowntree's, by now already including photography in his work.

In the summer of 1946, the International Student Service sponsored Broomfield and his friend Stephen Peet to make a trip



### FACTORY FLOOR WAS 'STAGE'

There followed 30 years of industrial photography during which Broomfield used the factory floor as his stage.

Through the use of unusual angles or lighting, the viewer would have a new appreciation of what might otherwise be a mundane subject.

For example, his 'Testing Nylon Stockings' (1957) sees the item in question stretched on an inverted 'leg' at the front of the scene, with the lab technician posed behind, in a picture reminiscent of the avant-garde photographer Man Ray.

Critical appreciation for his innovative and unusual work was quick to arrive.

Between 1954 and 1960, Broomfield was commissioned by *The Financial Times* to create a weekly image for the newspaper.

Then, throughout the 1950s until the 1970s, he was a frequent contributor to photographic magazines and a winner of awards.

The beginning of the new millennium saw a resurgence of interest in his work, fuelled by a thirst for information about the formerly great British manufacturing industry, which had fallen into decline since the Thatcher period.

In 2000, the designer Sir Paul Smith hosted an installation of Broomfield's work at his Floral Street shop in Covent Garden, London.

Of his own life and work, Maurice Broomfield said: 'I enjoy photographing people at work, and the many experiences whilst doing this have enriched my life.'

'To be living on this planet, is to me, the greatest gift possible.'

**Marcus Williamson**

across Europe, recording student life on film and in photos.

Peet's *Student of Prague*, 1946 film is an enduring record of their visit to post-war Czechoslovakia.

On returning to Britain, Broomfield received a commission from ICI to photograph one of its factories.

While owners would traditionally have wanted long shots to demonstrate the size of their production spaces, he sought instead to emphasise the detail of the goods being made and the people involved in their manufacture.

In a recent BBC interview, he recalled: 'It was very difficult to convince the owners and the directors of these companies that we should concentrate on the products that they were making... revealing the workmanship and the pride and joy of making quite wonderful products.'

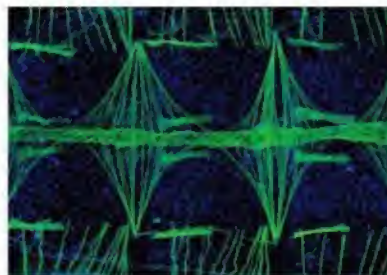
## MOSQUITO IMAGE TO COMBAT MALARIA

**A COMPETITION**-winning close-up of a mosquito's heart is being used to help combat malaria.

Jonas King from Nashville, USA, said he is using the tiny photo - captured using a microscope - to study how mosquitoes carry and transmit pathogens including malaria.

His image (right) beat more than 2,200 entries in the 2010 Nikon Small World Photomicrography Competition, a contest that recognises how photomicrographs can carry both artistic and scientific qualities.

The image was captured using fluorescence technology, which enables scientists to trace



the presence of biomolecules in cells and determine the precise intracellular location of proteins of interest.

'Mosquitoes remain one of the greatest scourges of mankind and this image of the mosquito heart helps us understand how they transport nutrients, hormones and even pathogens such as malaria throughout their bodies,' said King, who is a researcher based at Vanderbilt University.

'I'm happy that such an important and aesthetically pleasing image was selected as the winner of the Nikon Small World Photomicrography Competition, which to my mind is the most respected competition devoted entirely to microscopy'.



AP  
THIS  
WEEK  
IN...

1985

A rather alarming survey predicted that the video cameras, using tape or disc, was poised to kill off amateur 35mm stills photography. 'It is not expected to destroy film overnight but it is expected to impact rapidly on the snapshot market and in the end take over the entire market,' warned the authors of the Market Assessments Publications survey. AP's Keith Wilson, who analysed the claims in his *Newsview Extra* report, wrote: '... the survey seems to ignore the obvious likelihood of the two mediums being shared by the broad mass of consumers...'

NEWSVIEW EXTRA

## A survey that stings

Will still video photography take over the entire snapshot market and destroy the amateur home film? Keith Wilson has been studying the Market Assessments survey of the UK photographic industry, which came to this conclusion:

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### What the survey forecasts

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## SNAP SHOTS

● Enthusiasts will get the chance to try out Canon's new EOS 60D and Nikon's D7000 digital SLRs at a free-to-enter event in Southampton on 28 November. Brands due to exhibit at the LCE Digital Photo & Optics Show also include Sony, Olympus, Pentax, Sigma, Tamron and Manfrotto. A Canon PowerShot G12 compact will be up for grabs in a free prize draw. The event takes place at The Novotel Hotel, 1 West Quay Road, Southampton, Hampshire SO15 1RA. Tel: 0238 033 5363.

● PermaJet is hosting an open day in Statford-upon-Avon, Warwickshire, on 4 December. In addition to PermaJet inkjet media and inks, organisers promise innovations and products from brands such as Eizo professional monitors and Datacolor Spyder calibrators. Those planning to visit should email [louisesh@permajet.com](mailto:louisesh@permajet.com).

## Customers urged to buy real deal NIKON CRACKS DOWN ON ILLEGAL SOFTWARE

**NIKON** has launched a crackdown on illegally sold software. 'It has come to our attention that product keys for Nikon software are being illegally sold and distributed from websites,' warns Nikon in a message posted on the Nikon USA website. 'We have confirmed the illegal sale and/

or distribution of product keys for, as well as the unauthorised use of, the following products: Capture NX; Capture NX2, Camera Control Pro; Camera Control Pro 2.' Nikon urges customers to buy software via its own website or buy a CD version from stores and online retailers authorised to sell Nikon products.



## CELEBRITY SNAPPER WINS LAVAZZA SHOOT

**US CELEBRITY** photographer Mark Seliger has joined a list of legends to shoot the Lavazza coffee calendar. Seliger is a former chief photographer for *Rolling Stone* magazine who has shot more than 100 album covers. In the past the Lavazza assignment has attracted top photographers including Helmut Newton, Elliott Erwitt and Annie Leibovitz. The 2011 calendar, entitled 'Falling in Love in Italy', is the 19th in the Lavazza series.



© MARK SELIGER

## SONY CAMERAS IN VAT REFUND SCHEME

**IN A BID** to boost sales, Sony has pledged to refund VAT on selected electronics products, including seven digital cameras, via a cashback scheme. However, the 'VAT Back' promotion will terminate on Christmas Eve, a week before the VAT increase takes effect in January 2011. Most of the firm's DSLRs are not eligible for the VAT refund. Sony UK's commercial director Andy Benson said: 'Next year is likely to be a tough time for everyone, and with Christmas just around the corner getting "VAT Back" will hopefully make the difference for anyone in two minds about

whether to make that extra special purchase for the family or as a Christmas gift.' To claim money back, consumers must initially pay the full price in-store. They then have until 31 January 2011 to claim back the VAT on products bought between 28 October and 24 December 2010. VAT is currently set at 17.5%, but is due to rise to 20% in January 2011. For details visit [www.sony.co.uk/vatback](http://www.sony.co.uk/vatback). The still-image cameras covered are: the NEX-5, Alpha 33 and 55, Cyber-shot TX9, WX5, HX5 and HX1.

Club news from around the country

## CLUBNEWS

### BISHOPTHORPE CAMERA CLUB

Meetings take place at Bishopthorpe Village Hall, Main Street, Bishopthorpe, York. Membership costs £20. Guests are welcome (the club asks for a donation of £1 towards expenses). The club recently hosted a slideshow presentation by Allan Green. Visit [www.bishopthorpe-camera-club.com](http://www.bishopthorpe-camera-club.com).

### WINLATON CAMERA CLUB

The club has announced it will be hosting 'An evening with Charlie Waite' on 4 January 2011. The talk will focus on Charlie's passion for landscape photography. Tickets cost £15 for the general public and £12.50 to members of clubs affiliated to the Northern Counties Photographic Federation. Visit [www.winlatoncc.weebly.com](http://www.winlatoncc.weebly.com).



### Do you have a story?

Contact Chris Cheesman  
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# APReview

The latest photography books, exhibitions and websites. By Gemma Padley



© REQUEST OF EDWARD STEICHEN FOR DIRECTION OF JOANNA STEICHEN/GEORGE EASTMAN HOUSE COLLECTION

## Steichen in Color

Portraits, Fashion & Experiments  
by Edward Steichen  
Sterling Publishing, hardback, £16.99,  
127 pages, ISBN 978-1-4027-6000-6



BOOK

**A LOT** of photography books pass through the AP office, but very so often one in particular will leap out and grab our attention. This week, it is a collection of more than 50 colour images by Edward Steichen, who was perhaps better known for his black & white images. The images selected from the collections at George Eastman House offer a new insight into Steichen's photographic mindset by considering only his colour images throughout his career. Steichen, a skilful technician and keen experimenter, trained as a painter, which perhaps influenced his love of colour photography. Indeed, many of the images in this collection have a painterly appearance and this is a major part of their appeal – vibrant, bold colours on one page switch

to softer, muted hues on the next, revealing Steichen's masterful handling of colour as a photographic medium. The collection includes a foreword by Steichen's wife, Joanna, and a comprehensive introduction explaining the processes he used, including autochrome and the dye-imbibition process known commercially as Dye Transfer and Technicolor – the latter producing very vibrant prints. Containing personal images of family members, lavish fashion portraiture and delicate flower studies, this is a wonderful collection celebrating the lesser-known work of one of photography's most influential practitioners.



## EXHIBITION



© USH MINTZEL





WEBSITE

www.picnook.com

**IF YOU'RE** looking for an alternative place to showcase your images online, this photo-community website could be right up your street. Picnook is a free image-sharing website where users can create a profile, upload their images and comment on other user's pictures. Nothing too groundbreaking there, but while Picnook is nowhere near as big as Flickr (at the time of writing it has only 278 members), as content-sharing websites go it is not a bad place to start. As with any image-sharing website, the quality of images varies immensely; but despite the odd below-par shot there is enough material of a high standard to keep the occasional browser or new member entertained. Users can follow discussion threads and post replies in the Forum. The usability sometimes leaves a little to be desired and some of the pages look a little overcrowded, but despite these drawbacks Picnook is an intimate, thriving photo community.



## Spirit of the Horse

By Lisa Mardell  
1-30 December. Rhubarb and Custard Gallery, 4 High Street, Eton, Windsor, Berks SL4 6AS. Tel: 01753 676 404. www.rhubarbandcustard.biz. Open: Mon-Sat, 10.30am-5.30pm. Admission free

**HORSES** are not perhaps the most mysterious animals known to man; after all, we're used to seeing them in our everyday lives, but somehow Guildford-based travel photographer Lisa Mardell manages to create a sense of awe and mystery in her equestrian images. Taken over a four-year period, the exhibition showcases images photographed across the USA and Europe including Camargue in France, and Montana, Colorado and Wyoming in the US. Lisa's aim is to portray the power, spirit and beauty of these creatures, and through careful handling of light she succeeds. In one image (see left), which could be a still from a Western movie, rich orange sunlight pours down as silhouetted horses gallop across the scene. In another, she captures the swish of a horse's tail, its face half out of shot. It's not often we see horses photographed in this way; for horse fans and wildlife photography enthusiasts, this exhibition is worth a look.



BOOK

## From Where I Stand

By Mary McCartney  
Thames & Hudson Ltd, hardback, 19 pages. £19.95. ISBN 978 0 500 543924

**AS THE** daughter of one of the Beatles, you would expect Mary McCartney to be a familiar presence in front of the camera. Instead, she favours life behind the lens, following in the photographic footsteps of her mother Linda. A photographer since 1995, Mary has steadily built up an impressive body of fashion and portraiture images. Inheriting an 'access all areas' pass to backstage events, she had a priceless ticket to social situations which gave her an invaluable means of photographing high-profile musicians, actors and models, many of whom are included in this archive. A retrospective of her best work since the 1990s, the book includes intimate family portraits, bold fashion shots and candid documentary images. Despite the varying subject matter, the photos flow beautifully and create a captivating visual narrative. These raw and grainy photos aren't the fashion shots we tend to see in high-street magazines; rather, they convey natural beauty in its un-staged moments. Subtle and soulful, this collection will appeal to anyone with an interest in documentary, fashion or portrait photography. An exhibition of Mary's work will be shown at The Michael Hoppen Gallery from 22 October-20 November, followed by a display of 12 portraits in the Bookshop Gallery at the National Portrait Gallery, London, until 10 April 2011.

Jenna Gregory



© MARY MCCARTNEY

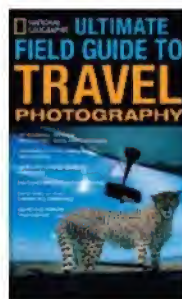
# CONDENSED READING

A round-up of the latest photography books on the market



### ● WEDDING PHOTOGRAPHY

**A Guide to Posing**, by David Pearce, £10 With more than 500 image ideas explaining how to pose the bride and groom at a wedding, the portraits in this handy guide are a far cry from the awkward wedding albums of old. Featuring inspiring compositions, shots with a more fine-art slant and detailed explanations, this is a useful camera-bag companion for the budding wedding photographer.



### ● NATIONAL GEOGRAPHIC ULTIMATE FIELD GUIDE TO TRAVEL PHOTOGRAPHY

by Scott S Stuckey, £12.99 *National Geographic* magazine is the master of iconic travel photography, but with few photos as reference this guide is slightly disappointing. While the techniques themselves are quite detailed, it is sometimes the location rather than the perfect practice that is the selling point. You will also probably need a private jet to apply some of these tips. A few more inspirational photos would have made for a much stronger travel guide.



### ● THE DIGITAL PHOTOGRAPHY HANDBOOK

by Doug Harman, £6.99 A new edition of the UK's No1 bestseller of the same title, this digital photography guide has a lot to live up to. Fortunately it more than fills the boots of its predecessor. The 'digital darkroom' has revolutionised modern photography and this book includes everything you need to know, from choosing a digital camera to advanced editing, helping you fulfil your image-making potential.

Jenna Gregory



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### AT A LOSS

The swan I spotted on a lake was about 100 yards away, backlit by a bright early morning sun. I took several shots as it enjoyed the calmness of the water. Suddenly, it raised and stretched its wings and, with my Olympus E-620 and 40-150mm telephoto lens, I luckily got in just one shot of the now statuesque bird.

When I checked the shot on my monitor using Olympus Master 2 software, I immediately saw the potential of a shot that could be successfully cropped. I cropped it four or five times until the composition looked just right. With the backlit wings, ripples in the water and only the swan exposed (with a darkened background), may I humbly say that this was my best shot of the year. So, flushed with excitement, I thought, 'Why not sharpen it a bit?'

I sharpened it once, then again for luck (heaven knows I should have seen what was going to happen), before finalising it all. I looked at it in slide show and, io and behold, it was ruined. What's more, I couldn't retrieve the original. What a dope! I now know that you can't sharpen blown-up pixels – and, like the fish that got away, I had lost a winning shot.

Ray Sergeant, Lancashire

**That's a loss you'll never forget. Hopefully, the lesson will stick, too. The moral of the story is *always* keep the original file untouched and 'Save As' to make a new one – Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### POLICY PROBLEMS

I'm a Canon fan, and own a Canon SLR, compact camera and printer. However, I don't like Canon's printer policy and I would like to draw attention to it, as well as the solution I have arrived at.

My Canon printer is two years old and the message 'Ink absorber almost full' recently appeared on my computer screen when I tried to use it. I know now that this message

was actually code for: 'This printer is going to stop working shortly and the six spare, very expensive inkjet cartridges you have stored in the cupboard will become useless. This is because you will not be able to buy a new printer that will accept your spare cartridges. You will, however, be able to buy a new printer that looks almost exactly the same as your old one, even though it has a different model number and, crucially, it will need an

inkjet cartridge that is fractionally different in design to the ones you have.'

So why hold so many spare cartridges? Well, it is cheaper to buy Canon's own colour and black ink cartridges three at a time over the internet. Hence, at some point I end up with six individual cartridges – although Sod's law means that the printer decided to display the message just after I had stocked up.

When I went to buy the new printer model I found it came with two inkjet cartridges. The cost of buying those two cartridges on their own, from the same retailer, was exactly the same as buying the new printer, which already included them. In effect, the retailer was giving the printer away. So the solution I arrived at was to buy two printers. I have removed the ink cartridges from the spare printer's box to use, and have stored this printer in my loft. Now, the next time the message 'ink absorber almost full' appears, I will just throw away the existing printer and connect the spare one, and use up all the spare ink cartridges I have.

This may not be a very environmentally friendly solution, but it is the one I am going to adopt until the happy day arrives when Canon sees fit to stop tinkering with its ink-cartridge design.

Nick Cambourne, Bristol

**Surely changing the ink absorber would be the more obvious solution – Damien Demolder, Editor**

### A TERRIBLE WASTE

I write in response to Geoff Gale's letter (*Repair, don't replace*) in AP 30 October, in which he says, 'It isn't always cheaper to replace than repair'. Unfortunately, I experienced the complete opposite regarding a Nikon 18-105mm VR optic supplied as the kit lens with my D90.

It failed when on holiday in Scotland this summer, and upon my return I shipped it to Nikon UK in Kingston upon Thames, Surrey, thinking it would be dealt with under the warranty. However, I was informed that the lens had been damaged and a charge for the repair would have to be made. An estimate was given of £216.65. At the time, the book price of this lens new was around £250, with most advertisers in AP offering the same lens new at around £200. I requested the return of the lens unrepaid at a further cost of £13.58.

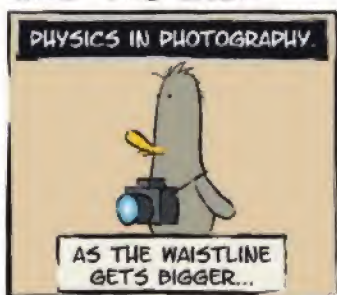
I subsequently claimed for the damage through my household insurance and received £200, which enabled me to buy a new lens. It is a waste of a very good lens, though, as the only fault was a problem with the autofocus. Now all I can do is scrap it. I tried to get it repaired at an independent camera repairer, but Nikon would not release the required parts to them.

Gerald Peppiatt, Essex

### CHEAP PRINTS

Andy Rice should be careful when rubbishing what he calls 'cheap media' bought 'at a well-known cut-price supermarket' (*Letters*, AP 2 October). After testing it first, I bought a lot of paper from a

## What The Duck



<http://www.whattheduck.net/>





### BETTER AND SMALLER

In his review of the Canon PowerShot G12 (AP 6 November), Richard Sibley suggests that 'a more controversial approach would be to remove the viewfinder and make the camera smaller'. However, Canon has effectively already done this with its PowerShot S95 by producing a camera with a very similar, if not better, specification than the G12 in a much smaller package. Moreover, it has an f/2 lens as opposed to the G12's f/2.8-f/4.5. Also, it costs £379 as opposed to the G12, which costs £498. I cannot understand why anyone buys the G12 over the S95.

**David Forcey, London SW17**

cut-price supermarket. I have A4 and 7x5in prints on my walls and several hundred 6x4s in albums to illustrate my fell-walking accounts. Some of these prints were made more than three years ago, and they show no sign of deterioration, fading, blotches or anything else to suggest they are printed on unstable media.

There are a number of variables to take into account when judging the final quality of a print. It could be the ink at fault, or the printer, or they could have been exposed to heat or harsh light before they were sold. As I am not a professional photographer making money with my 'work', I am glad to be able to print so many of my pictures without worrying about cost, and can exhibit them around the house instead of hiding them away on a hard drive or CD.

**Jack Woods, via email**

### SOFTWARE SNOBS

You have had several letters recently regarding camera club snobbery. However, your response in to Chris Mitchell extolling the versatility of Adobe's products over Nikon View NX2 (Ask AP in AP 30 October) has prompted me to gripe about what I regard as software snobbery.

I've used image-editing software since Adobe Elements was first published (and free with a Leica Digilux). Since that time I've tried and used various products, but have usually come back to the free UFRaw and Gimp software packages for trickier adjustments. Recently, I bought a Nikon DSLR and am absolutely delighted with View NX2. I now prefer to use this over anything else to do most of my raw-to-final-image adjustments. It's very slow on my laptop, but is precisely what I need and I love it.

UFRaw, incidentally, appears to my non-technical eye to be more sophisticated than

most raw-processing products, including Adobe's. I am, therefore, dismayed that while such excellent free products exist, they are almost ignored in favour of Adobe products. I know the Adobe packages are very good, but do amateurs really need to spend money on them? Not many of us amateurs have more money than sense. We'd rather spend what we have making better photographs, and in my view we definitely don't need to add to Adobe's coffers to achieve that.

**Brian Lockey, Nairn**

**I'm a great fan of NX2 as well, and UFRaw and Gimp could be keeping far more photographers happy if only they would try them – Damien Demolder, Editor**

### A LOVE AFFAIR

In reply to Mick Bidewell's letter (*Objects of desire*, AP 23 October), I have to strongly disagree that his love affair with the Zenit E had been through beer goggles. The Zenit was a camera of its time, putting modern SLR cameras with interchangeable lenses within every man's reach.

I bought a Zenit B (without lightmeter) in 1970 when I was a teenager. It cost about £24, which represented one and a half week's wages at my holiday job at the pub. There was no way I could have afforded an Olympus or Nikon as these cameras they were at least £120 to buy. Admittedly, my Zenit could take a tank round at 20 paces without denting, but so what? I still have it and I still love it.

**Allan Lochhead, via email**

**As you well know, Allan, beauty is in the eye of the beholder – Damien Demolder, Editor**

# BACK CHAT

## AP reader Dave Swann on how he re-ignited his love for film

**IN MY** pre-digital days I was fanatical about black & white processing and printing. I shot and processed miles of Kodak Tri-X film every year and loved nothing more than spending a few hours in my darkroom, printing the results. Although it's five years since I last shot with film, I recently felt the urge to dig out my old Pentax K1000 after watching an '80s movie in which the central character – a photographer – was printing pictures in his darkroom. Seeing the images appearing in the dish of developer brought it all back to me. I immediately went out and bought a few rolls of Kodak Tri-X, some film and print developer, and a box of Ilford Multigrade IV paper. After the immediacy of using my digital camera, using a film camera again was strange! I kept glancing at the back of my Pentax after taking a picture expecting to see the image on the screen. What's more, I walked a couple of miles seeking subjects and felt strangely troubled that I would have no idea of whether my exposure, composition or whatever was correct until I'd finished processing the film.

Back home I was glad to discover that the skill of loading film onto a developing tank reel inside a changing bag hadn't deserted me. The film processing also went fine. As my former darkroom in the attic is now a playroom for my grandchildren, I had to resort to blacking out the bathroom. I balanced an old coffee table top over the bath on which I stood my developing dishes and I hung my ancient Paterson safelight from the shower rail. My old Durst enlarger needed a bit of a wipe down, but proved to be as reliable as ever.

Then came the moment when I switched off the main light. Standing there in that once familiar red glow felt wonderful, but less than happy memories came flooding back when I'd made my first print. There were dust spots, and lots of them, all over the place. I'd blasted my negatives with compressed air, but those little devils were still there in abundance. I have to admit, though, that the lovely Kodak Tri-X grain really is a treat. And altering the print contrast via the filters is still clever stuff decades after variable contrast paper was first introduced. The only bugbear was those dust marks, which appeared on every one of my 10x8in prints. That was down to my choice of drying the film above the central heating radiator in our (busy) lounge. Better luck next time! And there will be a next time. Watching a print come up in the developing tray is still one of life's truly magical moments. My mono prints nowadays come courtesy of my 'lightroom', which doesn't afford you such a pleasure. But I've realised that shooting and processing the occasional roll of film is still what photography is about – fun! I retired all my film gear to history a few years ago and decided that digital imaging was the future. I never thought I'd find myself again hunched over a developing tray in a room full of what my wife so aptly calls 'foul-smelling concoctions'.



Focal length: 300mm  
Exposure: F/5.6 Aperture fully opened  
1/200 sec. ISO200  
WB Daylight. Handheld



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Wins European Zoom Lens of the Year 2010-2011

**60<sup>th</sup> Anniversary Model:** The new Tamron SP 70-300mm F/4-5.6 Di VC USD. Featuring an XLD lens element delivering best in class resolution in a fast, easy to use package that includes VC image stabilization and Tamron's new USD (Ultrasonic Silent Drive).

## SP 70-300mm F/4-5.6 Di VC USD (Model A005)

The Sony mount does not include the VC image stabilization functionality, as the body of Sony digital SLR cameras includes image stabilization functionality. Consequently, the name of the Sony mounted lens, SP 70-300mm F/4-5.6 Di USD, does not include the VC description.

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# Andy Rouse @AP

Thoughts from a wildlife photographer's world



## ON SUNDAY 21

November, Andy and fellow acclaimed wildlife photographer Laurie Campbell will be hosting

their second Inner Visions 2010 seminar at the Royal Botanical Gardens in Edinburgh. Between them, Andy and Laurie have won no fewer than 40 major international awards and have attracted a worldwide following for their vastly different styles of work.

During the event they will talk about various aspects of their work. The presentations will be educational and informative for photographers of all ages, levels of ability and interests.

A special competition will be run alongside the event, with the winner receiving a small prize. Andy and Laurie will judge the entries and discuss the top ten images, providing hints and tips on how anything could be improved. A raffle will also be held in aid of Help for Heroes, with photographers donating prizes for this very worthy cause.

The event opens at 9am for a 10am start, finishing at 3.45pm. Tickets, priced £49 plus VAT, are available from [www.andyrouse.co.uk/img/files/innervisions\\_edinburgh\\_brochure.pdf](http://www.andyrouse.co.uk/img/files/innervisions_edinburgh_brochure.pdf).



## ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.



© ANDY ROUSE

times I have to follow the money as I don't have the luxury of another job. Now, you might wonder why there is no commercial value here. Well, it's simply because the river otter is very elusive, mainly nocturnal and frustratingly difficult to spot. Many otter researchers have only seen a handful of glimpses in their lifetime. That is what I am taking on and I am determined to succeed.

Aside from Tarka, you can also blame Laurie Campbell and 2020 Vision for this project. A couple of months ago, Laurie showed his river otters at our Inner Visions event and convinced me that I could do it. Then 2020 Vision approached me with a few projects and one was on otters. You may not have heard of 2020 Vision before, but in a nutshell it's 20 of the UK's finest photographers and videographers who have come together to work on a project to reconnect the general public with our fragile ecosystems and the wildlife that lives within them. The challenge they have set me is to get a set of publishable river otter pictures that compete with the best that Mull has to offer (the otter pictures you usually see on seaweed). It's a big ask, but I always relish a challenge and have jumped in with both feet.

And so, a few weeks later, there I was standing in the pouring rain watching three river otters frolic on front of me. The rain added an extra dimension to the images and I think made them a little more real. Sometimes it is little things like this that can really change the spirit and atmosphere of an image. Light, of course, was an issue, so I had the ISO up at 1250 and kept the aperture down at f/5.6 to give me the maximum shutter speed. Some of you might be wondering why I was subjecting my £5,000 camera and £6,000 lens to the mercy of the weather. Well, it is a tool to be used and I have never shied away from pushing myself, or my gear, to its limits. This time I had a serious cover on it, which stretched from the lens hood to the back of the camera. It kept it dry and let me shoot in the conditions. These days there are a fair range of rain shields available to suit all budgets and they are every bit an essential part of my kit as any lens I own.

So my otter project is off to a good start, but I can do with some help. If any of you kindly readers know of any good inland river-otter sites, then please get in touch with me via the magazine or my website. It is much appreciated by me and the ever-slippery Tarka, too!

To find out more about 2020 Vision, visit [www.2020V.org](http://www.2020V.org). **AP**

## TALKING ABOUT TARKA

Andy accepts a challenge to photograph the elusive river otter



**IT WAS** raining cats and dogs... and elephants and hippos and anything else it could chuck down into the water. Such was the force of

the rain that it was pounding back upwards from the water – it was truly grim. And I was standing there in it, getting a right royal drenching for my art. I know exactly who to blame, too. Tarka the bleedin' otter, that's who. You see, Tarka started my love of otters in a fast-fading memory of younger life. So I found myself on the grimmest of grim mornings on the planet grim, watching three freshwater otters playing in front of me – and I had a big smile on my face.

I have always had a desire to start a project on river otters, but have been distracted by something else. I knew that a project on these incredibly elusive animals would take a lot of time and effort, with no commercial reward at the end of it. Unfortunately, in these dark economic







## FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite images and share his techniques for capturing dynamic nature images

# PHOTO INSIGHT

Frans Lanting recalls a face-off with a determined bullfrog and explains the creative benefits of using wideangle lenses

**BULLFROGS** in the Kalahari Desert of southern Africa lead very secret lives. For most of the year they hide underground, wrapped in a membrane that enables them to preserve essential moisture. They can survive in a state of dormancy like this for months or even years, but the first rains never fail to bring them back to the surface.

I had been working in the Kalahari for months, through a dry season that had baked the land to dust. Then, after the first cloudburst, everything changed. Grass sprang up, animals reappeared and there was exuberance in the air. I passed by a clay pan that had turned into a waterhole overnight and spotted a big bullfrog sitting at the edge. I sensed an opportunity.

Male bullfrogs can be quite assertive when they're in a territorial mood. When I approached this one, on my hands and knees, he didn't budge. He was very determined to stand his ground. Luckily, the frog took a break to submerge periodically in order to keep his skin wet, and it was during these moments when I was finally able to move in towards him. I inched closer when he ducked under,

and froze when he resurfaced. We carried on like this for quite a while.

You need a certain degree of patience when photographing wild animals if you want to get the best compositions, but more importantly you don't want to do anything that will cause undue stress to the animal. When I finally got to a spot within arm's reach of the frog, I stretched out flat on my stomach and braced the camera on my elbows.

It was a face-off at high noon, and an 18mm ultra-wideangle lens was the perfect tool for the job. It enabled me to exaggerate the frog's size relative to the setting, and yet link the two. An aperture of  $f/22$  created a depth of field from frog nose to infinity.

Depth of field triggers a discussion about wideangle lenses and how to use them for best effect. Keeping the trees in the distance sharp was just as important to me as keeping the bullfrog in focus because the trees not only give a sense of the environment in this part of the desert, but on a compositional level they also help create the wonderful sense of depth in this scene.

Wideangle lenses also give you a unique ability to play with the foreground, which helps to create a sense of environmental context within your images. The closer you get to a subject, the larger it appears to the background, while telephotos flatten the perspective and compress distances.

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**‘When you look at the viewpoint in this picture, it’s a bit deceptive. I’m actually lying right in front of the frog, even though it looks like I’m looking down on it’**

To see more photography by Frans Lanting or read his World View columns, visit [www.lanting.com](http://www.lanting.com)

**WORLD VIEW**

By bringing my camera down to water level, I was able to create the illusion of a disembodied head. What’s more, my ultra-wide 18mm lens helped me emphasise the frog relative to the background. By putting the frog in the centre I was able to emphasise even more strongly that he is the centre of his territory.

It’s worth noting that the menacing look you see is the territorial nature of the male bullfrog. They don’t back off when confronted. And, to me, that is the substance of the story – knowing the behaviour of the frog and that if I move too close it might respond.

When you look at the viewpoint in this picture, it’s a bit deceptive. I’m actually lying

right in front of the frog, even though it looks like I’m looking down on it. I’m using my elbows as a makeshift tripod so I could use a low shutter speed in tandem with greater depth of field.


The other thing that makes this image work is that I used a polariser to darken the water surface and reduce reflections in the water. It also helped to separate clouds in the sky a bit more. I had waited until a passing cloud cast some shade on the landscape while still allowing the sun to spotlight the frog. The dynamic play between frog and photographer, light and shadow, led to a final image in which seasonal rebirth is expressed in a face that is larger than life. **AD**



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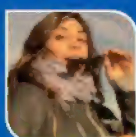
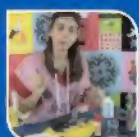


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# The Amateur Photographer Masterclass with Tom Mackie

## Panoramas

**Tom Mackie** shows three readers how to shoot and stitch fantastic panoramic images in the Yorkshire Dales. **Gemma Padley** joined them

**WHEN** photographing the landscape, it can be tricky fitting everything into the frame. Even using your widest focal length there are situations in which it is impossible to capture the scale of a place in a single shot. As frustrating as this can be, there is a solution: to shoot a sequence of frames and stitch them together in Photoshop to create a panoramic image. In this month's *Masterclass*, Tom Mackie and three AP readers trek to the

Yorkshire Dales to try their hand at shooting and stitching panoramic images.

Tom met the readers the night before and discussed the plan for the following day over dinner. 'Depending on the weather, we'll attempt a dawn panorama over the village of Askrigg and then visit Aysgarth Falls in Wensleydale, North Yorkshire, and photograph the Upper, Middle and Lower Falls,' says Tom. 'We'll then drive to West

**The sweeping landscape of Aysgarth Falls provided the ideal location for shooting panoramics**

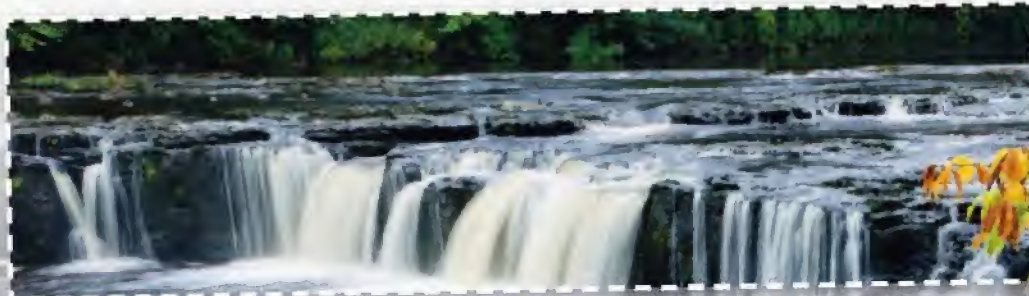
Burton Falls, a short distance away, and finally, if we have time, travel to Hardraw Force, England's largest single drop waterfall, which is great for vertical panoramas.'

The following morning, as the rain lashed down, a dawn shoot was out of the question, but the readers, huddled under umbrellas and undeterred, set out to capture some of North Yorkshire's most majestic waterfalls.

They had brought their own cameras, lenses, tripods and cable releases with them, and Tom was on hand to help them set up their tripods and cameras, and share his in-depth knowledge throughout the day. 'While you don't need a tripod with an expensive panoramic head to create sweeping panoramas, a good-quality tripod, preferably with a ball head and spirit level on the tripod neck, is useful,' says Tom. 'You may want to use an ND grad filter, but avoid using a polariser when shooting the sky as the polarisation will vary. You could use a polariser for the waterfalls [if there's not much sky in the frame] to reduce the shutter speed and blur the water. This will also reduce the glare on the water. Try using a 2-3sec exposure and see if you can create interesting swirls and patterns using the foam on the surface of the water. Think creatively and try to previsualise your shots.'

Tom advised the readers to use manual focus as they rotated the camera across the scene. One approach is to manually focus on a point in the middle distance, making sure there is enough depth of field.

The readers shot horizontal and vertical panoramas (where they used the camera in portrait format) in each of the locations. 'I'll typically shoot five to seven frames for a 6x17cm image,' says Tom, 'although how many pictures you shoot is up to you.'





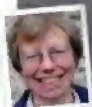
## Your AP Master... Tom Mackie



A former contributor to AP's *Photo Insight* series, Tom Mackie, is one of the world's leading photographers. He has spent many years as an architectural, industrial and landscape photographer and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad.

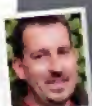
[www.tommackie.com](http://www.tommackie.com)

## Kim Benson



Kim, 48, lives in Oxfordshire and works in medical publishing. While she likes to photograph most subjects, Kim especially enjoys detail shots of flowers and abstracts. Kim uses a Canon EOS 400D with an 18-250mm and 500mm mirror lens. 'I had a great time today,' says Kim. 'It was an enjoyable, enlightening experience.'

## Lee Miles



Lee, 39, is a software developer and lives in Kent. He likes landscape and street photography and uses a Nikon D70 with 18-70mm and 70-300mm lenses. 'I really enjoyed the *Masterclass*,' says Lee. 'It was a great opportunity to hear sound advice from Tom.'

## Norman Robertson



Norman, 64, is a member of Leeds Photographic Society and lives in Leeds. Now retired, his main interests are landscape and wildlife photography, as well as some sports and action photography. He uses a Canon EOS 5D Mark II with 17-40mm, 24-105mm and 100-400mm optics. 'The lessons from Tom about setting up the camera and tripod, and how to stitch the frames together afterwards, were invaluable,' says Norman. 'I had a really good time.'

**'As you are framing your shot, keep colours in mind and think about how you can balance different colours in the frame'**



**SHOOTING** panoramic images requires a little thought to achieve striking compositions. While you could, in theory, make any scene into a panoramic, to produce an image that is engaging to look at you need to look and 'see' in a panoramic format as you are composing your image. Most important is that there are interesting elements to keep the eye hooked from left to right. Decide a beginning and end point for your panorama, and think about the balance of subjects between these two points. Look for elements that complement and support your main subject. You could place your subject on a third, but be careful not to include all the interesting material at one end – you want to compose your shot to retain the viewer's attention across the whole image and ensure the eye glides seamlessly from one side to the other.

'Think about how you can use foliage and

**Above: Norman captures this dawn view over Wharfedale in the Yorkshire Dales**

**Right: Lee converts his image of the Ribbleshead Viaduct to black & white, adding impact to the scene**

**Below: Rotating her camera vertically, Kim captures the drama of Aysgarth Falls**



bracken to frame your shot,' says Tom, 'and omit anything that doesn't enhance the main subject or that is obviously distracting to the eye. As you're framing your shot, keep colour in mind and think about how you can balance different colours in the frame. Remember that you are composing for a 6x17cm frame and this requires a different compositional mindset. You may find it helpful to have a 6x17cm viewfinder



KIM BENSON





NORMAN ROBERTSON



LEE MILLS

card when looking at the scene to help you envisage your final composition.'

### SETTING UP THE TRIPOD AND CAMERA

Before you start shooting, it is vital to set up the camera and tripod carefully otherwise you will run into difficulty at the stitching stage. First, you need to make sure your tripod is level and that your camera is level on the tripod. A tripod with an built-in spirit level is useful, as is a spirit level attached to the camera's hotshoe. Once your camera is set up and levelled, rotate the camera across the scene to make sure everything is positioned where you want it in the frame. When you come to take your sequence of shots, keep the camera level as you rotate it. 'The tripod head you use is important in keeping the movement smooth,' says Tom. 'A tripod with a pan-and-tilt head is ideal, but a ball-and-socket tripod will work fine, too.'

### SHOOTING

Once the readers had set up their cameras

and tripods, they were ready to start shooting. Tom suggested they overlap each frame by a third to ensure sufficient overlap and shoot more frames than they needed. The readers tried shooting with their cameras horizontal and vertical. While horizontal panoramics can look effective, they allow less room to develop the composition from top to bottom and the final panoramic will be long and thin. Positioning the camera vertically on the tripod and taking a series of shots will instead give you a composition with more height, although you will most likely need to take more frames if you use this approach.

### NODAL POINT AND PARALLAX ERROR

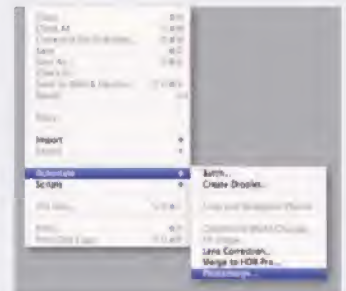
When panning the camera to shoot a series of frames, parallax error can sometimes occur. This is due to the shifting relationship between near and distant elements in the scene. One way to avoid this is to choose scenes with no foreground detail, but if you do have foreground detail in your shot you can solve the problem by rotating the



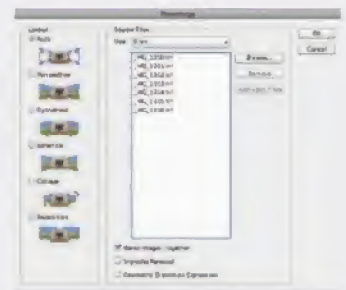
## Stitching the images together

**AFTER** an intensive morning's shoot, Tom and the readers headed to a nearby pub to have a go at stitching their images together. There are various programs available to do this, but Photoshop's Photomerge (on Photoshop CS3 or CS4) is perfectly suitable. If you have taken care at the shooting stage you should find the images will merge seamlessly, although you may need to make small adjustments to the edges.

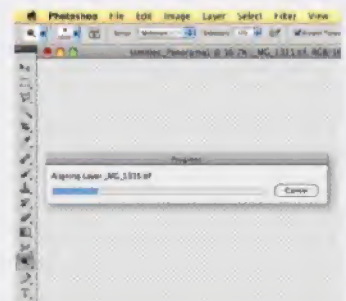
**1** In Photoshop, select the images you want to use for your sequence and click on File>Automate>Photomerge.



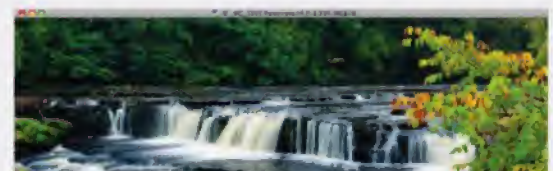
**2** Decide which layout style you want to use – Auto is usually fine – and select your files by clicking on the Browse tab.



**3** When the files appear in the Photomerge dialogue box, click 'OK' and Photomerge will blend the images together.

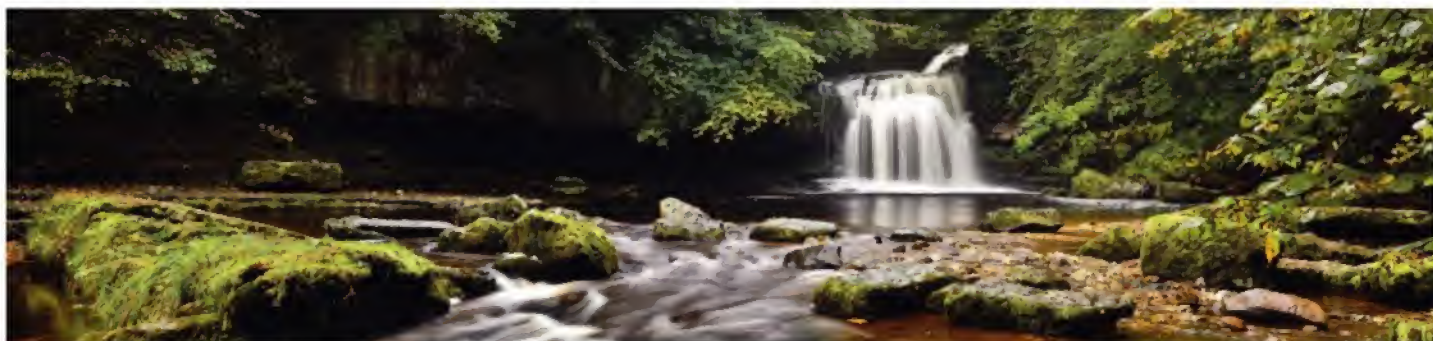


**4** Once the files have been merged together you will need to crop your stitched image to tidy up the edges.



**5** After cropping your image, save it and click on Layers>Flatten image. Remove any imperfections using the Clone tool and make any other adjustments until you are happy with the final image.





NORMAN ROBERTSON

camera around its optical centre or 'nodal point'. A detachable bracket called a nodal slide that fixes to your tripod allows you to position the camera in relation to the tripod head so it rotates from its optical centre.

## EXPOSURE

One of the biggest considerations when shooting panoramic landscapes is how to make sure your exposure is the same from frame to frame. It's not a good idea to use autoexposure, as the darker and lighter areas of the scene will affect the exposure as

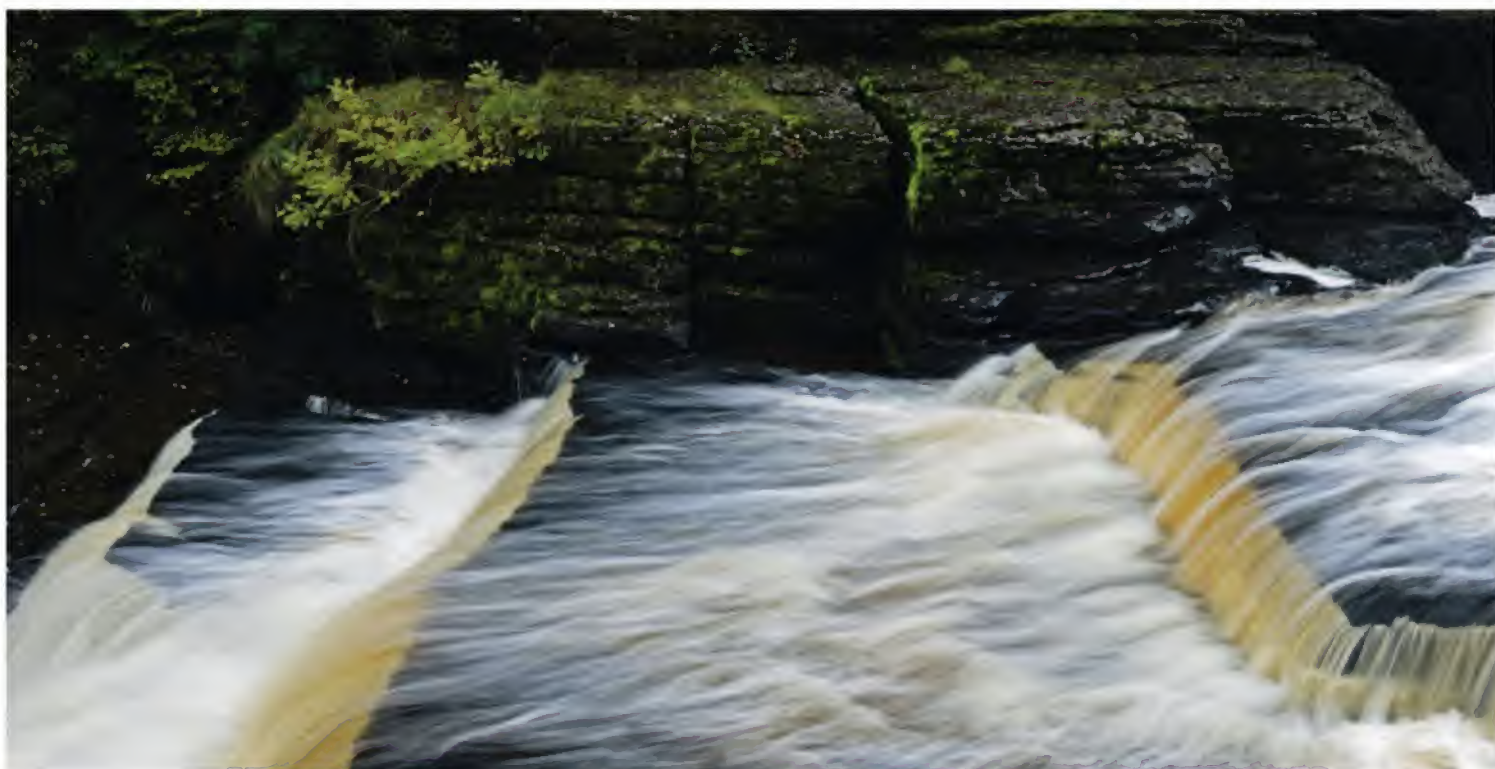
**Above: Norman uses a slow shutter speed to record the motion in the water at West Burton Falls**

**Below: Including a figure in the scene can help to create a sense of scale in your panorama**

you rotate the camera. When you come to stitch the images together, the join between individual frames will be visible and you'll need to make adjustments, which can be time consuming and fiddly. Tom suggested exposing for the waterfall to ensure the highlights aren't lost. You can then either dial in the reading manually or work in aperture priority mode and use exposure compensation. Alternatively, you could meter for an average part of the scene and use this as your exposure for each frame. An easy way to ensure that your exposure is even is to expose for an area that is neither the darkest

nor the lightest part of the scene, switch to manual mode and dial in this exposure.

Once you are happy with the exposure, take a series of test shots across the scene to check that the exposure is consistent and use this for each frame. 'Photographing in bright overcast light is ideal to give an even exposure,' says Tom. 'You don't want to shoot in bright sunshine as the light will be too contrasty and wreak havoc with your metering. Dialling in your exposure manually is particularly useful if you are photographing a sweeping dawn shot where areas around the sun are much lighter and cause variance







LEE NILES

in the scene. When photographing waterfalls you want just enough water to create a swill,' he adds. 'If you have a huge deluge, the white areas will burn out.'

Tom suggested using cloudy white balance to get an idea of how the image will look and to shoot in raw to allow maximum control over the file during the editing process. 'One thing to bear in mind when you're shooting panoramics is moving clouds or people moving through the scene,' says Tom. 'You may need to retouch your image afterwards to clone out any duplicated objects.'

#### LENS AND FOCAL LENGTH

Tom suggested the readers use a standard or telephoto lens, and explained why these lenses are more effective for panoramic images than a wideangle lens. 'If you use a wideangle lens you will get what's known as a "bow-tie" effect in your final stitched image,' says Tom. 'This is caused by the distortion that

occurs with wideangle lenses. If you choose your focal length carefully and avoid using the widest focal length of your lens, the bow-tie effect should be reduced. I find 50-70mm the best focal length to use.'

#### BLACK & WHITE

Although the readers concentrated on shooting in colour, Tom suggested they might like to try a few shots and convert their image to black & white afterwards. Scenes that would work well include those with obvious shapes and patterns. After the *Masterclass* Lee stayed for an extra day and photographed the Ribbleshead Viaduct in the Yorkshire Dales National Park, which lends itself perfectly to a panoramic approach (see pages 22-23). The arches look especially dramatic in black & white as they cut through the rolling landscape. In this shot, industry is juxtaposed with nature and this creates an interesting tension.

Lee stayed in Askrigg for a couple of days after the *Masterclass* and was lucky enough to capture this superb sunrise



**'You don't want to shoot in bright sunshine as the light will wreak havoc with your metering'**



KIM BENSON

## TOP TIPS

**1** Make sure your tripod and camera are level before shooting. This will enable you to rotate the camera smoothly across the scene. After you have levelled your tripod, mount your camera and use a hotshoe-mounted spirit level to check that the camera is level.

**2** Decide where your panoramic will start and finish, and pan across the scene, roughly planning your overlaps and the number of frames.

**3** To calculate your exposure, take a reading from an average part of the scene and, switching to manual mode, dial in the exposure. Use this for each frame you shoot, but watch out for changing light.

**4** Focus manually and start taking your shots. Move the camera to the right, making sure you overlap each frame by approximately a third. Continue this process until you have the desired number of frames.



## Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are **Tom Mackie** and **Lee Frost** (landscapes), **Brett Harkness** (portraits), **Paul Hobson** (wildlife) and **Clive Nichols** (gardens). This is the penultimate *Masterclass* this year. Clive will appear in December and the series will return in 2011.

If you would like to take part, visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass) for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address and daytime telephone number in your application. Each participant will be able to use his or her own camera, lenses and other equipment.



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# New horizons



In recent years, **Joe Cornish** has increasingly incorporated digital technology into his landscape photography. It has changed his work in unexpected ways, as **David Clark** discovers





**BOOKS** about photographers usually display a selection of polished, final images in a complete body of work. Eddie Ephraums' new book, *Joe Cornish: Photographer at Work* is very different. It documents, in text and photographs, Joe's practical approach to a number of landscape shoots over a four-year period and examines the creative thinking that underlies his approach.

The book not only shows the shoots that produced great images, but it also documents the days when the light wasn't so good and when the results didn't quite reach his high standards. It shows Joe tackling

the everyday situations and problems faced by landscape photographers, as well as trying different approaches, techniques and equipment. As a result, the book is a unique insight into the work of one of Britain's most accomplished landscape photographers at a key moment in his career.

Joe is aware that allowing his work to be closely documented is a risky business. 'In many ways, the book is very revealing in that many of the sessions were quite experimental,' he says. 'I was trying techniques not fully mastered.

'People might look at the book and

**Previous page:**  
**Bedruthan**  
**Pyramid, Cornwall,**  
**under starlight**  
Ebony SW45,  
40mm, Phase  
One P45+

**Above: Low tide at**  
**twilight in Alnmouth,**  
**Northumberland**  
Ebony 45SU,  
150mm, Fujichrome  
Velvia, 1-stop grad

think, where are the theatrical set-piece Joe Cornish pictures? But it's not a book of "greatest hits". It's about what I do regularly and the vast majority of sessions produce quieter, more reflective and sometimes simply functional pictures, with an emphasis on gathering ideas for future reference.'

Eddie, a photographer and writer who has known Joe for many years, has documented the landscaper on a range of locations, from the Cornish coast to the Highlands. The text includes discussion of Joe's approach to individual locations and it's intriguing to contrast Eddie's documentary images with





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**'It's not a book of "greatest hits". It's about what I do regularly and the vast majority of sessions produce quieter, more reflective and sometimes functional pictures'**



© EDDIE EPHRAIMS

Joe's creative interpretations of a scene.

One major theme running through the book is Joe's gradual incorporation of digital technology into his working practices and how it has changed the kind of images he is able to produce.

Until 2006, Joe had for many years mainly photographed using a large-format Ebony 5x4in camera, with Fujichrome Velvia 50 or Provia 100 film. The system delivered the high-quality results that Joe demands and at that time he saw no reason to alter it.

He first began working seriously with digital technology in 2007 when he took

delivery of his first Epson digital inkjet printer. He discovered that he could gain greater control over the final photograph and produce more finely detailed results than was possible with darkroom prints from transparencies.

At about the same time, Joe found that the rapidly rising quality of digital cameras was becoming difficult to ignore. In particular, he found that most of his one-day workshop participants were bringing digital equipment. 'It became unsustainable for me as an educator not to know how these cameras worked,' Joe says. 'I absolutely

had to have a digital camera, even if only to properly support my participants.'

He bought a six-million-pixel Ricoh Caplio R4 compact camera and found that it was not only useful as a 'sketchbook' for his large-format images, but it could also produce high-quality prints. One image shot with the Ricoh has become extremely popular. 'I have an image shot with the R4 that I have printed up to 24x18in and sold at my gallery,' he says. 'People love it and don't know or care about the camera. If you know how to process correctly, you can produce decent prints from six-million-pixel camera JPEGs. It is an important reminder, too, that ultimately it is how you see it that counts, and not the camera.'

Yet the next step was to acquire a 39-million-pixel Phase One back to use on the Ebony, as the use of raw digital data could be used to capture more detail and enable more accurate control of colour.

The final step in this digital 'conversion' was to invest in a Linhof Techno, which offered a high-quality body, camera movements and the facility to use the Phase One capture device on the Techno's sliding back. This allowed Joe to take one step further with digital imagery and to experiment with combining two or more images that were 'stitched' together in a final print and even to shoot 360° landscape panoramas.

Joe is quick to point out that he has not chosen to use new technology just for the sake of it. 'When people ask me about "switching to digital" and using Photoshop, it often seems to carry the implication that I've sold out, that I've been corrupted by using a computer to make photographs,' he says. 'I find that both amusing and very annoying; it's almost like saying that if you do something reasonably well, you should continue doing it the same way for the rest of your life.'

'For me, it's still mainly about

**Top right: Rumps Peninsula in North Cornwall, early summer**  
Ebony RSW45, 40mm, Phase One P45+

**Above: Joe in action photographing Rumps Peninsula in North Cornwall**





the subject matter. I feel that the photographic panorama is an exciting way of representing the landscape, one that I want to explore. If new technology or a different approach can help, you learn to use it. The question is: can I communicate the sense of wonder that I still genuinely have when I'm outdoors in a particular place? That's all I'm seeking to do, to distil that sense of wonder. And now I have a broader range of tools that I can draw on and use.'

Eddie Ephraums agrees that these new working practices have had a positive effect on Joe's work. 'Starting to work with a digital, easily handheld compact camera reintroduced a sense of playful exploration into Joe's work that I associate with his early photography,' he says. 'Back then, in the early '80s, when we first met, he was working with a 35mm camera, trying out all sorts of different ideas. He was, and still is, a

master at discovering the hidden potential within a subject and, just as importantly, within himself.'

'I think Joe's 5x4 photography, for which he was best known when we started the book, was an exercise in excellence. It was his daily practice, a meditation – his religion, even. Now he has broken his "vow" to stick with it, his creative spirit is free to choose its own path.'

While on the four-year journey of writing the book, Eddie found that working alongside Joe reminded him of the benefits of collaboration and, in turn, his own photography. 'Making the book required us both to articulate our ideas and to hear ourselves think,' he says. 'It got us to work as books make us do – to go beyond the single image, to consider what we want to say with our photography and to whom.'

'Anyone looking at this book will notice that there are a lot of photographs of

Joe simply taking pictures. They show there is no mystery to being a successful photographer; it's all about practice. Making the book reminded me that if we don't make photography our daily practice, we'll never become tuned in enough to get into that state of flow in which taking pictures goes beyond being a self-conscious and self-limiting process.'

Despite Joe's experiments with digital imaging, anyone thinking that he has shot his last transparencies should think again. His use of digital kit may well not be the end of the story, but just another stage in his creative journey.

'Although I'm trying to use photography in an artistic way, it's a technological art form and in the history of photography the "state of the art" has always reflected the technology available at the time,' he says. 'Photographers, consciously or otherwise, have a responsibility to reflect the potential

**Above: Roseberry Topping in North Yorkshire**  
Linhof Techno, 40mm, Phase One P45+

**Right: Joe photographing Roseberry Topping in North Yorkshire**  
on the Linhof Techno





**‘The question is: can I communicate the sense of wonder that I still genuinely have when I’m outdoors at a particular place?’**

of the technology that’s available to them. I believe I should be using digital and expanding my horizons.

‘However, this process has also made me conscious of, for example, what my strengths were with 5x4, and the shortcomings of my current workflow. One issue for me is, can I rediscover that feeling of total immersion in the landscape that I had with 5x4? The quality of the Phase system is staggering, but it is more complex and technically demanding to use than film. Sometimes that gets in the way.’

The process has had the beneficial side effect of Joe feeling more confident about interpreting his film pictures for print. He

says he’s still open to shooting film in the future, especially very large formats.

‘I made the commitment to invest in the Linhof and Phase One kit, and it’s been a steep learning curve,’ he says. ‘I appreciate its wonderful capabilities, and I am also aware of the limitations. I’m not now a “digital photographer,” I am still simply a photographer.’

‘The equipment I use is a tool for the job and all the cameras I use have their place. I do not have an attachment to any particular system. However, digital capture and printing have certainly helped me realise I can do a great deal more with photography than I could in the past.’ **AD**



**Joe Cornish: A Photographer at Work** by Eddie Ephraums is published in softback by Argentum, price £20. A hardback, signed, limited-edition version of the book is available direct from Eddie Ephraums, price £25. For more information visit [www.envisagebooks.co.uk](http://www.envisagebooks.co.uk)





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70-210mm f4-5.6D AF Nikkor	MINT-	£1500.00
70-210mm f4-5.6D AF Nikkor	MINT	£180.00
70-210mm f4-5.6D AF Nikkor	MINT-	£165.00
70-210mm f4-5.6D AF Nikkor	MINT	£149.00
70-300mm f4-5.6D AF Nikkor, hood, boxed	MINT	£195.00
70-300mm f4-5.6G AF-S VR Nikkor, hood, boxed	MINT-	£345.00
80-200mm f2.8D AF-S IF-ED Nikkor, case, boxed	MINT-	£995.00
80-200mm f2.8D AF IF-ED Nikkor N, hood, case	MINT-	£699.00
80-200mm f2.8D AF IF-ED Nikkor N	MINT-	£695.00
80-200mm f2.8D AF IF-ED Nikkor N	EXC++	£625.00
80-200mm f2.8D AF IF-ED Nikkor (push/pull zoom)	MINT-	£360.00
80-200mm f2.8 AF IF-ED Nikkor (push/pull zoom)	EXC++	£349.00
80-400mm f4.5-5.6D VRAAF IF-ED Nikkor, hood, case, boxed	MINT	£965.00
80-400mm f4.5-5.6D VRAAF IF-ED Nikkor, case, boxed	MINT	£945.00
80-400mm f4.5-5.6D VRAAF IF-ED Nikkor, hood, case	MINT-	£915.00
80-400mm f4.5-5.6D VRAAF IF-ED Nikkor, hood, case, boxed	EXC++	£899.00

### MANUAL FOCUS NIKKOR LENSES

6mm f2.8 Fisheye-Nikkor AI, cap, RARE under 2500 made	MINT-	£2995.00
15mm f3.5 Nikkor AIS, boxed (RRP £2450)	MINT-	£1250.00
16mm f2.8 Fisheye-Nikkor AIS	MINT	£600.00
16mm f2.8 Fisheye-Nikkor AIS	MINT-	£515.00
16mm f3.5 Fisheye-Nikkor Auto, pre-AI, domed container	MINT	£1000.00
18mm f3.5 Nikkor AIS RRP £1550	MINT	£895.00
18mm f4 Nikkor AIS	EXC+	£650.00
20mm f2.8 Nikkor AIS, boxed	MINT	£565.00
20mm f2.8 Nikkor AIS, boxed	MINT-	£545.00
20mm f2.8 Nikkor AIS	MINT-	£525.00
20mm f2.8 Nikkor AIS	EXC++	£495.00
20mm f2.8 Nikkor AIS	EXC+	£345.00





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24mm f/2 Nikkor AIS, boxed	MINT	£635.00
24mm f/2 Nikkor AIS	MINT	£495.00
24mm f/2.8 Nikkor AIS	EXC++	£445.00
24mm f/2 Nikkor AI	MINT	£465.00
24mm f/2.8 Nikkor AIS, boxed	MINT	£585.00
24mm f/2.8 Nikkor AIS, boxed	MINT	£525.00
24mm f/2.8 Nikkor AIS	MINT	£465.00
24mm f/2.8 Nikkor AIS	MINT	£399.00
24mm f/2.8 Nikkor AI	MINT	£260.00
24mm f/2.8 Nikkor AI	EXC+	£245.00
28mm f/2 Nikkor AIS, boxed	MINT	£425.00
28mm f/2 Nikkor AIS	MINT	£395.00
28mm f/2 Nikkor AIS	EXC++	£345.00
28mm f/2.8 Nikkor AIS, boxed	MINT	£575.00
28mm f/3.5 Nikkor AIS	EXC++	£285.00
28mm f/2.8 Nikkor AIS	EXC+	£265.00
28mm f/2.8 Nikkor AI, boxed	MINT	£250.00
28mm f/2.8 Nikkor AI	EXC+	£225.00
28mm f/3.5 Nikkor AI	MINT	£185.00
28mm f/3.5 Nikkor AI	EXC++	£165.00
28mm f/3.5 Nikkor AI	EXC+	£145.00
28mm f/3.5 Nikkor AI	EXC	£99.00
28mm f/3.5 Nikkor AIS	EXC++	£195.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	MINT	£495.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC++	£395.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC	£375.00
35mm f/1.4 Nikkor AIS, boxed	MINT	£849.00
35mm f/1.4 Nikkor AIS	MINT	£799.00
35mm f/1.4 Nikkor AIS	MINT	£695.00
35mm f/1.4 Nikkor AIS	EXC+	£695.00
35mm f/1.4 Nikkor AI'd	MINT	£1000.00
35mm f/2 Nikkor AIS	EXC++	£325.00
35mm f/2.8 Nikkor AIS	EXC++	£195.00
35mm f/2.8 Nikkor AI	EXC	£195.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	MINT	£545.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	MINT	£499.00
35mm f/2.8 PC-Nikkor (Perspective Control), late silver knob version	Circa 1980	
45mm f/2.8P Nikkor, black (RARE), filter, hood, boxed	EXC++	£175.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT	£600.00
50mm f/1.2 Nikkor AIS	MINT	£279.00
50mm f/1.2 Nikkor AIS	MINT	£545.00
50mm f/1.2 Nikkor AIS	MINT	£445.00
50mm f/1.4 Nikkor AIS, boxed	MINT	£475.00
50mm f/1.4 Nikkor AIS	MINT	£275.00
50mm f/1.4 Nikkor AIS, boxed	MINT	£235.00
50mm f/1.4 Nikkor AIS, boxed	MINT	£199.00
50mm f/1.4 Nikkor pre-AI, late rubber grip focusing barrel	EXC++	£99.00
50mm f/1.8 Nikkor AIS 'A' compact version	MINT	£135.00
50mm f/1.8 Nikkor AIS 'A' compact version	MINT	£135.00
50mm f/1.8 Nikkor AIS 1st version	MINT	£145.00
50mm f/1.8 Nikkor AI	MINT	£115.00
55mm f/1.2 Nikkor AI'd	EXC+	£295.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£475.00
55mm f/2.8 Micro-Nikkor AIS	MINT	£399.00
55mm f/2.8 Micro-Nikkor AIS, boxed	EXC++	£320.00
55mm f/2.8 Micro-Nikkor AIS	EXC++	£299.00
55mm f/2.8 Micro-Nikkor AIS	EXC+	£199.00
55mm f/3.5 Micro-Nikkor AIS	EXC++	£299.00
58mm f/1.2 Noct-Nikkor (Nocturnal) AIS	MINT	£3000.00
58mm f/1.2 Noct-Nikkor (Nocturnal) AIS	MINT	£2900.00
85mm f/2 Nikkor AIS	MINT	£450.00
85mm f/2 Nikkor AIS	MINT	£370.00
85mm f/2 Nikkor AIS	MINT	£345.00
85mm f/2 Nikkor AI	EXC++	£245.00
85mm f/1.4 Nikkor AIS	MINT	£745.00
85mm f/1.4 Nikkor AIS	EXC++	£675.00
85mm f/2.8D PC-E Micro-Nikkor, hood, boxed	MINT	£1175.00
105mm f/1.8 Nikkor AIS	MINT	£695.00
105mm f/1.8 Nikkor AIS	EXC++	£675.00
105mm f/1.8 Nikkor AIS, boxed	EXC+	£599.00
105mm f/2.5 Nikkor AI, boxed	MINT	£295.00
105mm f/2.5 Nikkor AIS	MINT	£450.00
105mm f/2.5 Nikkor AIS, boxed	MINT	£385.00
105mm f/2.5 Nikkor AIS	MINT	£375.00
105mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£500.00
105mm f/2.8 Micro-Nikkor AIS	MINT	£475.00
105mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£399.00
120mm f/4 Medical-Nikkor IF AIS c/w LD-2 DC power unit, LA-2 AC power unit 110v (needs transformer for Europe) SC-21 power cord, SC-20 synchro cord, SC-22 hot shoe cord	MINT	£1700.00

120mm f/4 Medical-Nikkor IF AIS c/w LD-2 DC power unit, SC-21 power cord, SC-22 hot shoe cord	MINT	£1250.00
135mm f/2 Nikkor AIS	MINT	£585.00
135mm f/2 Nikkor AIS	EXC++	£549.00
135mm f/2 Nikkor AI	EXC	£495.00
135mm f/2.8 Nikkor AIS	MINT	£400.00
135mm f/2.8 Nikkor AIS	MINT	£375.00
135mm f/2.8 Nikkor AIS	EXC++	£299.00
135mm f/2.8 Nikkor AIS	EXC	£125.00
135mm f/2.8 Nikkor AI	MINT	£275.00
135mm f/2.8 Nikkor AI	EXC++	£245.00
135mm f/3.5 Nikkor AI'd	MINT	£79.00
180mm f/2.8 Nikkor ED AIS	MINT	£499.00
180mm f/2.8 Nikkor ED AIS	EXC++	£449.00
200mm f/4 Micro-Nikkor AIS, boxed	MINT	£700.00
200mm f/4 Micro-Nikkor AI	EXC+	£345.00
200mm f/4 Nikkor AIS	MINT	£225.00
200mm f/4 Nikkor AIS	EXC++	£195.00
200mm f/4 Nikkor AI	EXC	£175.00
200mm f/4 Nikkor AI	MINT	£175.00
200mm f/4 Nikkor-Q, scalloped focusing barrel AI'd	EXC++	£99.00
200mm f/4 Nikkor AI	VG	£85.00
200mm f/2 Nikkor ED AIS, boxed LAST OF THE NEW STOCK (RRP £5,639.00)	NEW	£4995.00
300mm f/2.8 Nikkor ED AIS case	EXC	£1295.00
300mm f/2.8 Nikkor ED AI case	MINT	£1799.00
300mm f/4.5 Nikkor IF-ED AIS	EXC+	£395.00
300mm f/4.5 Nikkor IF-ED AIS	EXC	£370.00
300mm f/4.5 Nikkor AIS	EXC	£245.00
300mm f/4.5 Nikkor AI	VG	£175.00
400mm f/3.5 Nikkor IF-ED AIS	EXC++	£1190.00
400mm f/3.5 Nikkor IF-ED AIS	VG	£995.00
500mm f/4P Nikkor IF-ED AIS, hood, trunk case	MINT	£2275.00
500mm f/8 Reflex-Nikkor, case, HN-27 hood, 5 filters, boxed	MINT	£500.00
500mm f/8 Reflex-Nikkor, HN-27 hood	EXC++	£445.00
500mm f/8 Reflex-Nikkor-C, hood & filters, case, boxed	MINT	£325.00
500mm f/8 Reflex-Nikkor-C, case, hood & L37C filter	EXC++	£245.00
1000mm f/11 Reflex-Nikkor, filters, case & focusing grip	EXC++	£995.00
1000mm f/11 Reflex-Nikkor with focusing grip	EXC+	£795.00

## TELECONVERTERS

TC-200 2X Teleconverter AI	MINT	£95.00
TC-200 2x Teleconverter AI	EXC++	£85.00
TC-200 2x Teleconverter AI	EXC	£75.00
TC-201 2x Teleconverter AIS	MINT	£125.00
TC-201 2x Teleconverter AIS	MINT	£95.00

## MANUAL FOCUS ZOOM-NIKKOR LENSES

25-50mm f/4 Zoom-Nikkor AIS	EXC++	£225.00
25-50mm f/4 Zoom-Nikkor AI (72mm filter thread)	EXC++	£175.00
28-50mm f/3.5 Zoom-Nikkor AIS, lens hood	MINT	£295.00
28-50mm f/3.5 Zoom-Nikkor AIS, lens hood	EXC+	£245.00
28-85mm f/3.5-4.5 Zoom-Nikkor AIS	EXC++	£285.00
35-70mm f/3.5-4.5 Zoom-Nikkor AIS (52mm filter thread)	EXC++	£125.00
35-70mm f/3.5 Zoom-Nikkor AIS (62mm filter thread)	EXC++	£295.00
35-70mm f/3.5 Zoom-Nikkor AIS (62mm filter thread)	EXC+	£245.00
35-70mm f/3.5 Zoom-Nikkor AIS (72mm filter thread)	MINT	£350.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	MINT	£300.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	MINT	£149.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	EXC++	£95.00
35-135mm f/3.5-4.5 Zoom-Nikkor AIS	EXC	£99.00
35-200mm f/3.5-4.5 Zoom-Nikkor AIS	MINT	£175.00
43-85mm f/3.5 Zoom-Nikkor AI, boxed	MINT	£145.00
43-85mm f/3.5 Zoom-Nikkor AI	MINT	£110.00
43-85mm f/3.5 Zoom-Nikkor AI	EXC+	£65.00
43-85mm f/3.5 Zoom-Nikkor AI	EXC	£45.00
50-300mm f/4.5 Zoom-Nikkor ED AI	EXC++	£1750.00
80-200mm f/4 Zoom-Nikkor AIS	MINT	£205.00
80-200mm f/4.5 Zoom-Nikkor AI	MINT	£300.00
80-200mm f/4.5 Zoom-Nikkor AI	MINT	£200.00
80-200mm f/4.5 Zoom-Nikkor AI	EXC++	£150.00
85-250mm f/4.5 Zoom-Nikkor pre-AI	VG	£345.00
100-300mm f/5.6 Zoom-Nikkor AIS	MINT	£300.00
100-300mm f/5.6 Zoom-Nikkor AIS	MINT	£195.00

## VINTAGE MANUAL FOCUS PRE-AI NIKKOR LENSES\*

16mm f/3.5 Fisheye-Nikkor Auto, pre-AI	MINT	£1000.00
20mm f/3.5 Nikkor-U.D Auto, pre-AI, scalloped focus barrel	EXC++	£400.00
20mm f/3.5 Nikkor-U.D Auto, pre-AI, scalloped focus barrel	EXC+	£375.00
24mm f/2.8 Nikkor-N Auto, pre-AI, scalloped focus barrel	MINT	£250.00
28mm f/3.5 Nikkor-H Auto, pre-AI, scalloped focusing barrel	EXC++	£175.00

28mm f/3.5 Nikkor-HC Auto, pre-AI, scalloped focusing barrel	EXC++	£190.00
28mm f/2 Nikkor-H Auto, pre-AI, scalloped focusing barrel	MINT	£500.00
28mm f/3.5 Nikkor, pre-AI, ribbed rubber focusing barrel, boxed	MINT	£150.00
28mm f/4 PC-Nikkor (Perspective Control), pre-AI, silver knob	EXC+	£275.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob	MINT	£500.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob	EXC+	£170.00
35mm f/3.5 PC-Nikkor (Perspective Control), first version Nippon Kogaku Japan	EXC	£295.00
35mm f/2.8 PC-Nikkor (Perspective Control) pre-AI, scalloped focusing barrel, chrome filter rim	MINT	£160.00
35mm f/2 Nikkor-OC Auto, pre-AI, scalloped focusing barrel, black filter rim	MINT	£275.00
35mm f/2.8 Nikkor, pre-AI, ribbed rubber focusing barrel	EXC++	£145.00
35mm f/1.4 Nikkor, pre-AI, scalloped focusing barrel, black	MINT	£1000.00
5cm f/2 Nikkor-S Auto 'tick marked' pre-AI, scalloped focusing barrel		
'R' infrared marked, RARE	EXC	£675.00
5cm f/2 Nikkor-S Auto pre-AI, scalloped focusing barrel	EXC+	£200.00
50mm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel, pyramid shaped coupling prong, chrome filter ring	MINT	£275.00
50mm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel	EXC	£145.00
55mm f/1.2 Nikkor-S.C Auto, scalloped focus barrel, pyramid shaped coupling fork	MINT	£475.00
5.8cm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel	EXC	£245.00
85mm f/1.8 Nikkor-H Auto, pre-AI, scalloped focusing barrel	MINT	£400.00
85mm f/1.8 Nikkor-HC Auto, pre-AI, scalloped focusing barrel	MINT	£375.00
85mm f/1.8 Nikkor-H Auto, pre-AI, ribbed rubber focusing barrel	EXC	£275.00
85mm f/1.8 Nikkor-H Auto, pre-AI, ribbed rubber focusing barrel	VG	£195.00

\*Pre-AI Nikkor lenses were produced between 1959 and 1976 to fit: Nikon F, Nikkormat FT, FS, FTn, FT2 as well as Nikon F2, F2 Photomic, F2S Photomic and F2SB Photomic cameras.

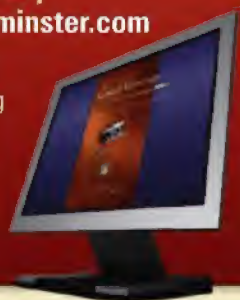
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- VG May be slightly scratched, scuffed or worn, but in good mechanical order with clean optics

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## How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)

## Martin Leighton Nottingham

We first featured Martin's photographs in *Reader Spotlight* three years ago. Using only film and no post-production, his photography has recently seen a new lease of life, motivated by a period of 'good light' in July this year. Martin, 26, is drawn to expansive landscapes, and concentrates on sunrises and sunsets. 'I like landscapes to have three layers – a foreground, middle distance and great sky,' he says. 'I especially love the Peak District as it has plenty to offer.' Martin is inspired by Joe Cornish, who is interviewed on pages 29-33 of this issue.



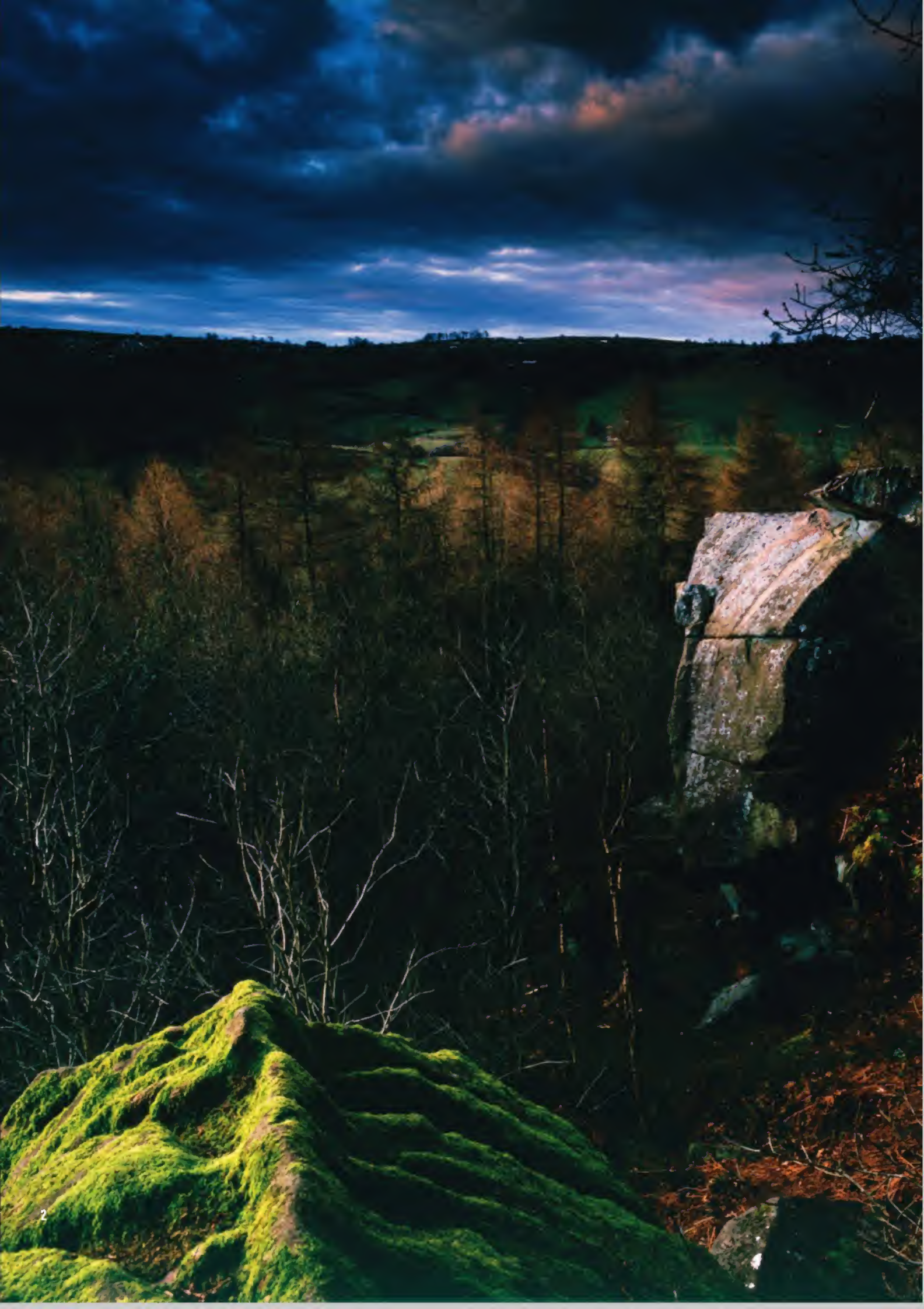
### Cratcliffe Tor

1 Martin divides his composition into thirds, using the rocks to lead the viewer towards the sunlit clouds in the valley below in this view taken in the Peak District  
Pentax 67 II, 55mm, 2secs at f/19, ISO 50, ND grad, warm-up filter, tripod

### Peak District

2 The autumnal textures and colours of this image make it feel eerie and isolated, especially framed by the heavy clouds above  
Pentax 67 II, 55mm, 2secs at f/19, ISO 50, ND grad, warm-up filter, tripod







## Martin Leighton Nottingham

### Stanage Edge, Peak District

**3** 'I wanted dramatic light, and the air mass from the north created freezing-cold air and interesting clouds, with rays of light bursting through them,' says Martin

Pentax 67 II, 105mm, 1sec at f/13, ISO 50, ND grad, warm-up filter, tripod

### Arisaig Beach, Inverness-shire

**4** Martin balances colour, texture and light to create depth and a strong sense of perspective in this almost tropical-looking image.

Pentax 67 II, 45mm, 2secs at f/22, warm-up filter, tripod







## Amii Williams Kent

Amii, 24, began a photography evening class after she was given a Nikon D50. Realising she enjoyed it so much, she decided to take her photography further with a foundation degree. 'I love trying to create images that tell stories,' she says. 'You can express how you are feeling at the time through photography.' Amii prefers to take macro close-ups, but is currently experimenting with star trails using hour-long exposures. 'I like to photograph long exposures, as the effects cannot be seen with our eyes', she says.

### Butterfly

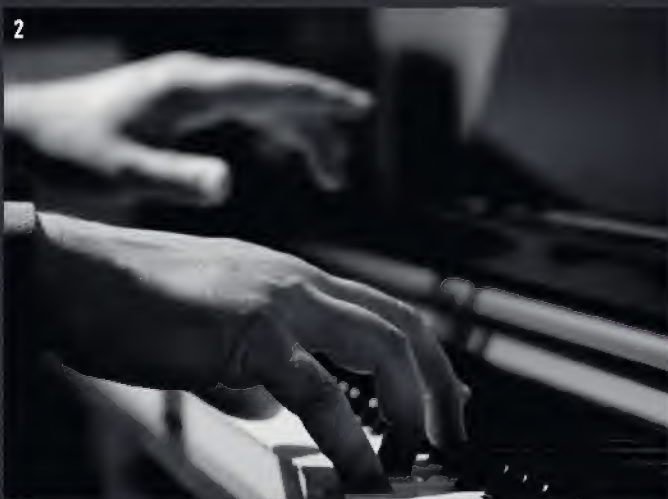
1 This macro shot highlights the butterfly's spots, which are complemented by the water droplets and curves in the leaf  
Nikon D80, 195mm, 1/100sec at f/5, ISO 100

### Pianist

2 This well-composed and sharply focused black & white close-up focuses on the pianist's hand during a performance at a jazz venue  
Nikon D80, 70mm, 1.3secs at f/4.5, ISO 100

### Guitarist

3 With a passion for music, Amii decided to capture close-up shots of instruments, experimenting with depth of field and different angles  
Nikon D80, 110mm, 1/5sec at f/4.2, ISO 100







It's amazing that such a well-known and iconic place can still be photographed in an exciting way. Emma has made a great job of emphasising the elements of the scene other than the clock tower – the water looks wonderful, as do the details of the backlit bridge and the bright glowing clock face. Everything is formal and straight too, which always adds power and professionalism to an architectural shot. This definitely isn't just another picture of the clock tower commonly known as Big Ben.



## Emma Goulder Nottinghamshire

Emma took up photography at a young age, but started taking it more seriously in her early twenties. Now aged 26, her favourite subjects are macro and architecture, specifically in London and Whitby Bay in North Yorkshire. 'I don't have a photographic aim as such,' says Emma, 'but I'm happy if I can take a photo that other people enjoy looking at'. Emma uses a sepia-toning effect when editing her images.

### Westminster Bridge and clock tower

1 As this was Emma's first time photographing in London, she wanted to capture an iconic image as well as an interesting photo

Canon EOS 40D, 17-85mm, 1/60sec at f/10, ISO 100

### Hardwick Hall, Derbyshire

2 The dappled lighting from an overhead tree on the path and building makes the hall look as though it is in spotlight, adding to its imposing appearance

Canon EOS 40D, 17-85mm, 1/80sec at f/13, ISO 100

### Whitby

3 The pier in this moody seaside image leads the viewer to the lighthouse and abbey in the distance, creating a fantastic perspective

Canon EOS 40D, 17-85mm, 1/200sec at f/8, ISO 100



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# APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Original



PICTURE  
OF THE  
WEEK

## Man in hat

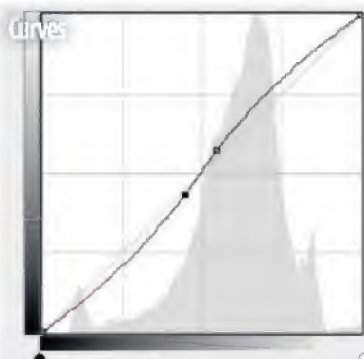
Gerald Steven Mendoza

Nikon D80, 18-135mm

**THERE'S** not too much comedy in photography, so it's always refreshing to see a picture that makes me laugh. Like all comedy, though, a visual joke takes a degree of skill to deliver successfully; you need to spot something funny, isolate it and package it in a way that your audience will see immediately what you have noticed. Had this man been photographed in a busy situation we might not have paid him much attention, but here, set in the simplicity of the plain sky and the regular features of the water's surface, there is no doubt what Gerald wants us to look at. As there is not too much to take in, we see the funny hat straight away, and the splash in the sea that balances the position of the subject. It's a well-spotted scene that has been carefully composed. The simple composition combined with the light humour is in the style of Elliott Erwitt's freakish social images.

Gerald has made a great job of the shot, but with more midtone contrast we could deliver a bit more punch to speed up the time it takes the viewer to get the joke, as well as the chance that they will actually appreciate the humour. I've used the Levels tool to darken the midtones and then I opened the Curves window to make a short twist right around the midpoint. I don't want to make more dark tones black, or increase the amount of white in the shot, but just create a touch more midtone separation. It is midtone contrast that gives an image three dimensions, which lifts it off the page and that makes it easier for the viewer to see what is going on without creating a picture with loads of blacks and whites.

Really, though, it is Gerald who has done all the work, so he gets the picture of the week prize.



Edited



## WIN

Damien's picture of the week wins a £50 Jessops store voucher\*. The two runners-up each win a £25 voucher\* to spend on photobooks from Jessops' online service at [www.jessops.com](http://www.jessops.com). \*UK residents only

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

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## Cranes

### Neil Graham-Cameron

Nikon FM2, Ilford HP4

**WE ALL** know the feeling – you are walking along, something grabs your attention and you stop to pull out the camera. The next step determines whether you get a good picture or not. Do you a) aim the camera at the subject and release the trigger, or b) consider what it is that has grabbed your attention, isolate that from the rest of the scene and photograph the interesting bit?

I know what most of us do, but that thinking time, which becomes shorter and shorter the more practice you get, is an essential part of the picture-taking process. It makes the difference between successfully communicating a vision to the viewer and giving them something that doesn't catch their eye in the same way yours was caught.

Here Neil was grabbed by the graphic qualities of cranes against an overcast sky. Cranes against a sky like this make an excellent subject, but you have to identify the parts of the scene that work well. Often it is a pattern, or cranes that stand in parallel, and in Neil's image we get the beginnings of a sense of pattern and design, but the confusion in the lower right corner dissolves the goodness of the other areas of the shot. I've isolated the top crane from the rest of the scene and have concentrated on making the most of that. By removing the confusing areas I've created a clean, and more obvious, image that is simpler and easier to grasp.

To emphasise the graphic qualities I've gone a step further and taken the crane back to its design stage, by inverting the tones (Ctrl+I) and then adding a cyan layer, to create a blueprint. That might be a stage too far, but you get the idea of concentrating on the design theme of the structure.



## Alien invasion

### Ben Coultate

Nikon D80, 28mm f/2.8

**HERE'S** another image about design and repeated patterns. Ben shot this in the Louvre in Paris, and it's a picture of part of one of the exhibits. Making a picture of someone else's work is always a bit tricky. It's as though you are simply recording what is there so you are hardly doing any work yourself, but here Ben has made an attempt to add his own slant and to make the image his own. I like the idea of the inversion and the blue toning, but I'm

not sure it has worked. It's the white shadows under the feet that give away the inversion and make me feel slightly uncomfortable. Ben hasn't photographed the whole installation, and has used his creative eye to concentrate of the repeated patterns, and that's enough to own the piece.

I've re-inverted the image back to positive tones, which brings out the fact that we are looking at clay models, as the textures of the

coats are clearer. To emphasise the patterns, I've gently darkened the midtones of the image so we can concentrate on the coats, trousers, steps and repeated shapes, and enjoy those in their simpler form, rather than sit puzzled about what is going on. Simple and straightforward is often a better route to success than hard work and complications. It's a well-seen view, Ben, and you'd do better to leave it at that.





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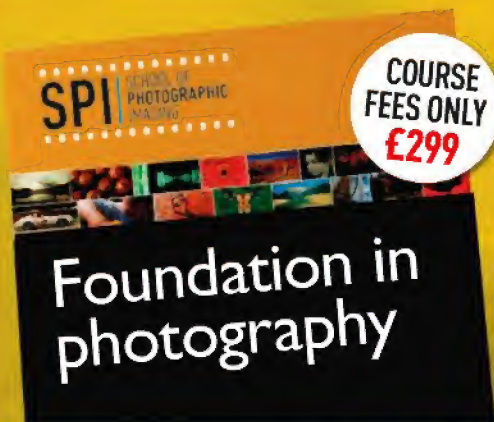
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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Cocoon Innovations Grid-It! Organizer

From \$14.99 (around £10)

For more information visit [www.cocooninnovations.com](http://www.cocooninnovations.com)

**A GRID-IT!** is a cloth-covered flexible board with woven elastic bands designed to organise and hold personal objects firmly in place. The weaves are of varying sizes for versatile configurations, and while not specifically designed for photography items, they are ideal for holding small accessories such as memory cards, charger, mobile phone, batteries, notepad and pen or even a slim compact camera.

Cocoon Innovations has a number of Grid-It! organisation devices, and the model on test is the Sun Visor Organizer (\$19.99/around £12.50) that measures 34.4x1.7x13.3cm. It is designed for use in the car, attached to the sun visor via the Velcro straps, although it can be used in other situations. The Velcro straps can be fastened around any kind of loop or hook, or the Grid-It! can simply be propped up on a desk or used in a suitcase. The Grid-It! Organizer is a good way to keep many photography accessories firmly in one place, whether you are at home or on the move. **Tim Coleman**

**Amateur Photographer**  
An organiser that holds accessories firmly in one place  
★★★★☆



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## SanDisk Extreme Pro ExpressCard adapter

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For more information visit [www.sandisk.com](http://www.sandisk.com)

**SANDISK'S** ExpressCard adapter slots directly into any Mac or PC computer or laptop with an ExpressCard 34 or 54 slot. An ExpressCard slot is faster than a USB port and SanDisk claims fast file transfers of up to 90MB/sec using the adapter with a high-performance UDMA CF card, but others will be slower. That is roughly 11sec for 1GB of data. Even if you do not own a UDMA CF card, transfers will be quicker. I used a Samsung (233x) CF card and timed a 25sec transfer speed for 1GB of photo files, and the same transfer using a USB card reader took 30secs.

The adapter is offset roughly 1in to the left, which obstructs A port directly to the right of the ExpressCard slot, but this is unavoidable and a minor point, as in reality the ExpressCard adapter is unlikely to be used for more than a few minutes at a time. Driver software is supplied with the adapter, which means that future card specifications should be supported. This is a compact, durable, if expensive option for CF card file transfers.

**Tim Coleman**

**Amateur Photographer**  
A compact and high-speed option for CF memory card file transfers  
★★★★☆



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Sony Alpha 55

The Sony Alpha 55 is an enthusiast-level DSLR capable of shooting at up to 10fps and is packed with new features.

AP 20 November

### Pentax 645

Pentax's 645D digital medium-format camera has a huge 40-million-pixel sensor.

AP 4 December

### Samsung NX100

Samsung's second micro-system camera comes with the new i-Function lens. We put it to the test

AP 11 December

### Panasonic Lumix DMC-GH2

The Lumix DMC-GH2 has a new AF system and a 16.05-million-pixel sensor.

AP 18 December

### Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

AP 8 January 2011



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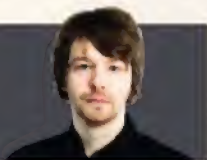




# Nikon D7000

With its 16.2-million-pixel CMOS sensor, Full 1080p HD video capture and a 2,016-point metering system Nikon's latest enthusiast DSLR hints at what is to come in its professional DSLRs. Richard Sibley tests the **Nikon D7000**

**Richard Sibley**  
Technical writer



**IT IS NOW** more than three years since Nikon introduced its 12.3-million-pixel D300 and 12.1-million-pixel D3 cameras. With the exception of the 24.5-million-pixel D3X, every enthusiast and professional Nikon DSLR has featured a variation on one of these two 12-million-pixel sensors. While no one can deny that these cameras produce excellent images, in terms of resolution they are currently lagging well behind the pixel counts of nearly every

other DSLR camera manufacturer and, as a consequence, are beginning to seem somewhat dated.

Thankfully, Nikon announced the new enthusiast-level D7000 DSLR in September, a couple of weeks prior to the photokina trade show. The new camera is pitched at the same level as the D90 and it has a host of new features that should make it more than just a mere modification of the existing camera.

The big news is that the 12.3-million-pixel sensor of the D90 has been replaced with a 16.2-million-pixel chip. Judging by Nikon's past practice, it is likely that the new sensor will also find itself in the camera that will eventually replace the Nikon D300S, so there will be more than a few

## AT A GLANCE

- 16.2-million-pixel CMOS sensor
- New Expeed 2 processing engine
- Maximum ISO 25,600 sensitivity
- New 2016-pixel metering sensor
- New 39-point AF system
- Full 1080p HD video capture
- Double SD card sockets
- Street price around £1,100 (body only)

photographers interested in seeing exactly how this new technology performs.

However, the D7000 is about more than just its sensor. Like its main competitor, the new Canon EOS 60D, the D7000 features a number of new features that affect everything from its handling to its white balance.

## FEATURES

As we have seen before, the new 16.2-million-pixel sensor is the same resolution as the latest Sony 16.2MP APS-C sensor. Given that Nikon has previously used Sony sensors in its DSLRs, this is probably the case once again. However, it must be remembered that the sensor is just one aspect of many that influence image quality – the low pass filters and analogue-to-digital converters, as well as how the digital signal is processed, all have a huge impact, and will differ between the Nikon and Sony cameras.

The full specification of the new sensor shows that it is a 16.2-million-pixel, DX-format (APS-C) CMOS unit, which outputs raw or JPEG images at a resolution of 4928x3264 pixels. By default, the camera saves these raw files as 14-bit files, although there is the option to reduce this to 12-bit via the in-camera image settings.

The processing of the information captured by the sensor comes down to the new Expeed 2 processing



engine, which, upgraded since its original incarnation, is set to offer D7000 users improved colour performance and noise reduction.

Like the D90, the D7000 uses SD rather than CompactFlash memory cards. The newer SDHC and SDXC cards are compatible with the camera, and will be needed to cope with the larger file sizes. Usefully, the D7000 has two SD card slots, allowing two cards to be used at once. How this twin memory is used can be decided in-camera and will largely depend on the type of photography being undertaken. At its most basic, the secondary socket can be used as 'overflow' storage, with the card only being used once the first one is full. More useful is the ability to save raw files to one card and JPEGs to the other. Similarly, it is possible to save images to one card and video to the other, all of which makes it easy to organise your media both in-camera and when importing files to a computer.

Although enthusiast photographers rarely push their cameras to the maximum sensitivity settings, like the 'megapixel race' it is one of the few items on a specification list that gradually keeps going up. The D7000 has a default sensitivity range of ISO 100–6400, plus extended 'Hi' settings including Hi2, which offers the equivalent of an ISO

**'The most notable addition is the Live View lever, which activates the function when pushed to the right'**

25,600 setting. This is a 2EV increase from the extended sensitivity range of the D90.

Like the sensor, the autofocus and metering systems of the D7000 are also new. The AF system now features 39 points, with the central nine being the more sensitive cross-type AF points. This is a substantial improvement over the 11-point system of the D90. Similarly, the resolution of the metering system sensor is over four times larger, with 2016 pixels compared to the 420-pixel sensor of the D90, and the 1005-pixel sensor found in the D3 and D300 cameras. There is a likelihood that we will see this new metering system in the Nikon professional cameras that we expect to be announced next year.

Of course, no newly released DSLR would be complete without HD video capture and the D7000 once again improves on its predecessor (which was, in fact, the first DSLR to feature HD video capture). The D7000 offers Full 1920x1080p HD video capture, with footage saved as MOV files using H.264 compression.

These are the main updated features, but there are many more tweaks and upgrades to the existing specification, which will be discussed in more detail in their relevant sections. One thing is for sure, though:

on paper, the D7000 looks to be a very impressive camera.

**8/10**

#### BUILD AND HANDLING

Rather than make wholesale changes to the build and handling of the D7000, Nikon has instead introduced a few tweaks and refinements to how its enthusiast-level camera handles. The most notable addition is the new Live View lever, which activates the function when pushed to the right. A further push to the right switches the mode off. I found it very tactile in use and far quicker than having to rotate the shooting mode dial around to the Live View option.

Speaking of the shooting mode dial, this is new to this level of enthusiast camera, and is usually found on the D300S and D3-series cameras. In the D7000 it makes selecting a shooting mode much quicker. In fact, the camera handles far more like a D300 than a D90.

The last significant addition is the new AF button. The switch for selecting AF or manual focus is situated on the bottom right of the camera, on the side of the lens mount, as it is in all Nikon DSLRs. However, there is now a button in the centre of this switch. Pressing and holding it with your thumb while

## FEATURES IN USE AUTO WHITE BALANCE

**IT'S ALMOST** as if someone at Nikon has read my article about creating an atmospheric white balance (AP 30 October) and decided to include two AWB settings in the D7000. The first is a standard AWB mode, which aims to neutralise any colour cast. The second AWB mode, which is found

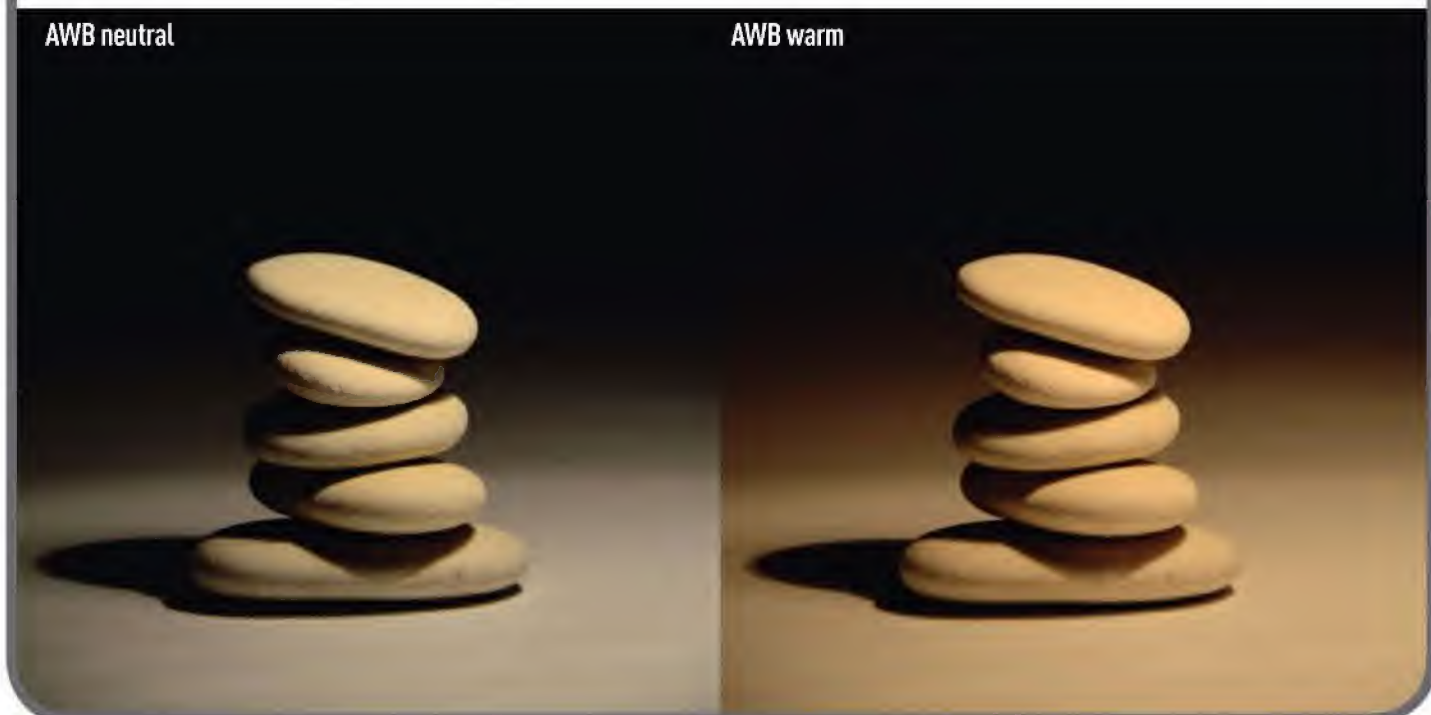
in the white balance settings in the main menu, is called 'keep warm lighting colours'. Logically, it ignores warm colour casts to help preserve a level of realism and atmosphere when shooting in warm sunlight or under tungsten lighting.

Having both of these automatic white balance

options should really please the two photographic camps: those who prefer a clinically neutral white balance and those who prefer a hint of colour. In use, I found that both settings work well, providing the perfect solution regardless of which of the two camps you reside in.

AWB neutral

AWB warm





shooting allows you to change the AF mode to automatic, continuous or single using the rear control dial in use. The AF points can be changed by scrolling using the front control dial. If using single-point AF mode, the point in use can be changed using the directional control located on the rear of the camera.

Also making the D7000 feel more like the D300S is the magnesium-alloy top and bottom, rather than the polycarbonate body of the D90. This is made even more impressive by the fact that the equivalent Canon EOS 60D is made of polycarbonate, whereas its predecessor, the EOS 50D, is magnesium alloy.

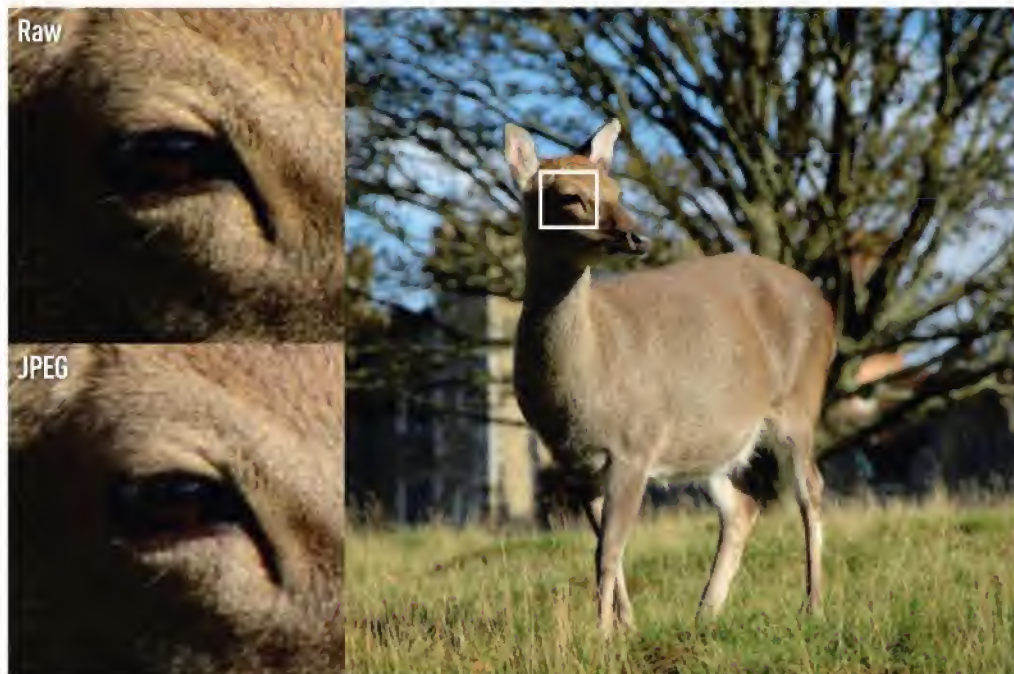
The changes in the construction of the cameras have no doubt been implemented to realign their position in their respective ranges, with the D7000 now pitched at a more advanced level than the D90. Similarly, you would expect that the D300S's eventual replacement will also target a slightly more advanced audience, and will most likely compete with Canon's EOS 7D.

With the menu system of the D7000 resembling that of Nikon's other DSLR cameras, those already familiar with the range should have no problems being able to pick up and use the camera immediately.



### WHITE BALANCE AND COLOUR

The default colours produced by the Nikon D7000 will be familiar to anybody who has used a Nikon DSLR. As standard, the colours produced aren't very saturated and look quite muted and natural. I found that I used the camera in its vivid mode for JPEG files. The landscape scene mode also increases colour saturation, most noticeably that of



green and blue colours.

Each of the standard, neutral, vivid, monochrome, portrait and landscape picture control settings can be adjusted in-camera. Using the included Nikon View NX2 software, custom picture styles can also be created and added to the in-camera settings, installed via a memory card.

A new auto white balance setting in the D7000 is simply entitled 'keep warm lighting colours'. Rather than neutralising warm colour casts, it keeps them to maintain a level of realism. For more on this, see the *Features in use* panel opposite.

For the most part, the standard AWB

**In its default settings, the D7000's JPEG files are a little soft. This can be fixed by sharpening the raw image**

**Raw files are easily adjusted to reveal previously hidden detail in shadow areas**

setting works very well; the two AWB settings mean that there are few situations when one of these two won't provide a suitable white balance. Of course, there is also a full complement of standard white balance settings in the D7000, each of which can be adjusted to the user's preference.



### AUTOFOCUS

With a new 39-point AF system, the Nikon D7000 is a big upgrade from the D90. Most of the points are located in a bend around the centre, with the rest spread, horizontally, across the centre third of the frame.

As mentioned previously, the AF mode button has been repositioned on the front of the camera, where it sits in the centre of the AF/M switch. Although it is positioned a little out of the way from the other buttons, it is still easy to use in this position, making it possible to change the AF mode while shooting. This is possible as the bottom display of the viewfinder shows the AF mode that is currently in use.

I didn't notice any significant improvement in the focusing speed of the camera and it seemed on a par with the D90 and D300S. In bright conditions, the AF quietly snapped into position. Low light did cause the camera to focus more slowly, but photographing a landscape during twilight didn't prove to be a problem. When photographing objects closer to the camera, the AF illumination LED light automatically comes on to help focus. Incidentally, this bright white light also doubles as a light to help reduce the effects of redeye before the flash fires.

One of the most impressive features of the AF system is the range of different AF-point configurations that are available. As well as being able to automatically use all 39 points, the number of AF points in use can also be set to just the centre nine or a wider selection of 21 points. Having





fewer AF points available can make it easier for the AF to automatically select the correct point to use when panning or tracking.

The 3D colour matrix tracking option allows the focus to be set to a particular subject in the scene. The camera will then track this subject and move the selected AF as the subject moves around the frame. Again, this is particularly useful when photographing moving subjects such as wildlife, or when performing panning or tracking shots.

Overall, the AF features of the D7000 are very comprehensive and there is more than enough to keep enthusiast photographers happy, regardless of their style of photography.

8/10

### METERING

Like its colour rendition, the D7000's exposure metering behaves much like other Nikon DSLRs. Despite its new 2016-pixel metering sensor, I noticed little difference from the 1005-pixel sensors used in the Nikon D300 and D3 series. Obviously, higher resolution metering is going to be able to gather more information, but when other cameras get by with far fewer zones, one does wonder exactly to what extent the 2016-pixel sensor is needed. The sensor does help to identify particular types of scenes and then expose them accordingly, and it is also used to help identify the correct white balance, but 2016 points seems excessive.

Generally, the D7000 produces good exposures when in its evaluative matrix metering mode. However, when attempting to produce print-ready exposures, images with large dark areas can be lightened too much. I found that this often causes skies to become too bright and in some cases burnt out. I found that when shooting an overcast sky I needed to underexpose images by as much as 1EV from the metered evaluative reading in an attempt to stop the highlights burning out. Although this does make the foreground a little darker than is preferable, it leaves detail in the sky while allowing shadow areas to be brightened to recover detail.

8/10

### DYNAMIC RANGE

Although there is a great amount of detail in shadow areas and some recoverable detail in the highlights, the D7000's dynamic range can appear to be a little lower than that on other digital cameras. However, when editing the raw images it is clear that a lot more detail is captured than is visible in JPEG files. With this in mind, I would suggest adjusting the contrast (via the picture controls) to recover some of this detail. Obviously, if you have more time, shooting and editing raw images allows details to be recovered.

The Nikon D7000 also has an Auto D-Lighting feature, which alters the contrast curve to lighten shadows and darken highlights in JPEG images. When set to its normal setting, I found that the

## Facts & figures

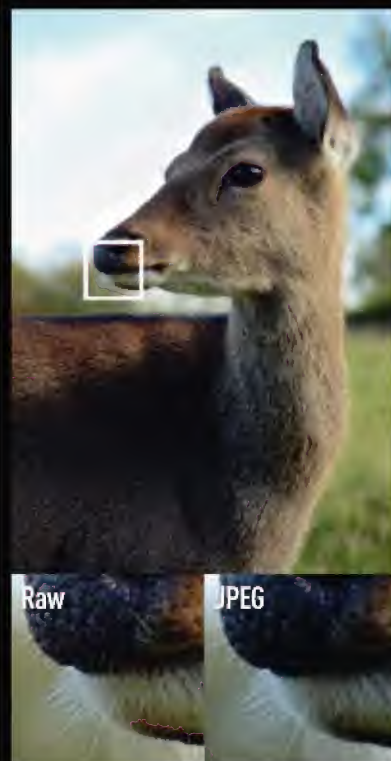
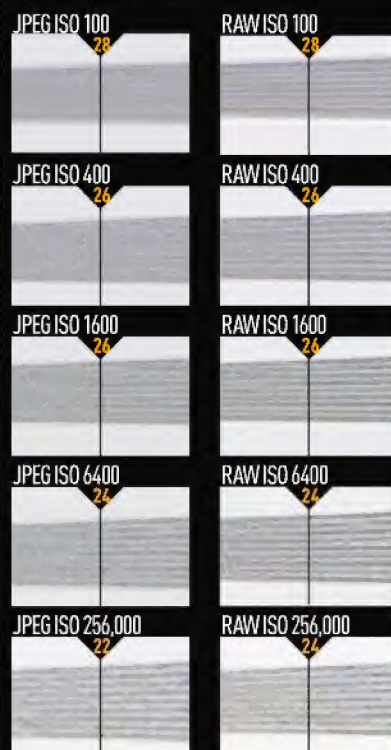


RRP	£1,099.99 (body only)
Sensor	APS-C (DX format) CMOS sensor with 16.2 million effective pixels
Output size	4928x3264 pixels
Focal length mag	1.5x
Lens mount	Nikon F
Max file size	Approx 28MB raw, 9MB JPEG (high-quality, large)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/8000sec in 1/3 steps plus B
Max flash sync	1/250
ISO	ISO 100-6400, expandable to ISO 25600
Exposure modes	PASM
Metering system	2016-pixel RGB sensor with 3D matrix metering II, centreweighted, spot
Exposure comp	±5EV in 1/3 EV steps
Exposure bracketing	±5EV over 2 or 3 exposures in 1/3 or 1-2EV steps
White balance	Auto with 'keep warm lighting colours' setting, six presets (with fine-tuning), five manual settings, plus Kelvin setting.
WB bracket	2-3 frames, in 1, 2 or 3 steps
Drive mode	Single, continuous (Hi/Lo) 6fps for 100 JPEG images, 11 12-bit NEF images, 10 14-bit NEF and raw+ JPEG images
LCD	Fixed 3in TFT with 920,000 dots
Viewfinder type	Eye-level pentaprism single-lens reflex viewfinder
Field of view	Approx 100%
Dioptr adjustment	-3 to +1 dioptre
Focusing modes	Manual, single-shot AF, continuous AF,
AF points	Single-point, 9, 21 or 39-point dynamic-area AF, 3D-tracking
DoF preview	Yes
PC socket	No
Built-in flash	Yes, GN 12m @ ISO 100
Cable release	No, optional remote cord release MC-DC2
Memory card	2x SD, SDHC, SDXC
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	780g (including battery and memory card)
Dimensions	132x105x77mm

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## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Nikon 18-105mm f/3.5 kit lens at 80mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Taken using the Nikkor 18-105mm f/3.5-5.6 DX lens, the D7000's 16.2-million-pixel sensor is capable of capturing very fine details



## FOCAL POINTS

### Shooting mode

This dial will be familiar from Nikon D300 and D3-series cameras. It makes it easy to switch between single and continuous shooting, as well as self-timer and quiet mode

### AF switch

Situated on the front of the camera, the automatic/manual-focus switch now has a new button in the centre that allows the AF mode to be changed. This is a lot faster than having the button situated on the back of the camera

### Dual SD card slots

The D7000 has two SD cards slots. These can be used so that raw and JPEG images can be saved on different cards, or so that images and video can be kept separate

### Live View

The D7000 has a dedicated switch to access the Live View mode. In the centre is a video-capture button that starts and stops video recording



Camera shown actual size

### Shutter

Nikon has tested the shutter unit of the D7000 for 150,000 cycles. So, even if you take 15,000 photos every year, the camera shutter should last for at least ten years, by which time it will no doubt be very old technology.

### Cross-type AF points

The D7000 has nine cross-type AF points, which can measure the level of focus across two axes. This helps improve speed and accuracy. The nine cross-type points are located in the centre of the imaging frame.

### Interval timer

Built into the D7000 is an intervalometer timing system. This allows you to take a series of time-lapse images by specifying the number of images you want shot over a set period of time. The camera can then be left to perform the task automatically. You can even specify a start time.

### AF in Live View and video

Continuous AF is available when shooting in both Live View and video-capture modes. As phase-detection AF is unavailable, the camera relies on the contrast-detection AF. It is one of the better contrast-detection focus systems we have seen and although it does seek back and forth, the action is fairly smooth and fast.

### Spirit level



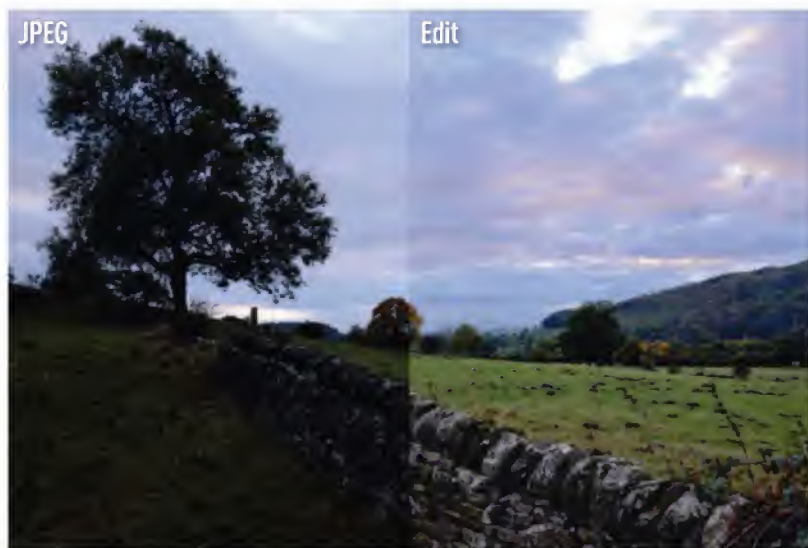
### Shooting info



### Histogram playback mode







results are quite subtle and serve to act as a slight lift. Even in its high setting, the D-Lighting looks natural and, thankfully, it doesn't produce a pseudo-HDR effect. Again, if you shoot JPEG images it is a good idea to combine the D-Lighting effect with a tweak of the picture control settings to get the most out of the camera's dynamic range.

8/10

#### RESOLUTION, NOISE AND SENSITIVITY

The 16.2-million-pixel sensor in the D7000 performs well, with in-camera JPEGs reaching around 28 on our resolution chart. By default, the JPEG files produced by the camera are a little soft, but the entire level of detail can be fully realised when images are saved and edited as raw files. A slight adjustment to the sharpening in View NX2 really makes a difference to the sharpness of details.

When editing images taken at ISO 400, I found that it is possible to reveal a huge amount of detail in shadow areas without noise becoming an issue. This should be of particular interest to landscape photographers wishing to expose images for details in the sky, knowing that the details in seemingly dark landscapes can be revealed without colour noise being introduced.

As the sensitivity increases, the amount of detail that can be resolved is reduced, but this happens very gradually. Even at ISO 1600, in-camera JPEGs reach 26 in our resolution test. Colour noise does start to become visible in ISO 3200 images in the form of slight coloured patches in shadow areas. That said, even at ISO 6400 there is still a good level of detail, with minimal colour noise and only slight luminance noise.

The two extended Hi1 and Hi2 sensitivity settings are also of a very high standard. More aggressive luminance and chroma noise reduction have to be applied, which affects image quality, but given the ISO sensitivities the resulting images are impressive.

27/30

**Even the colour and contrast of JPEG files can be edited to reveal shadow details, without introducing chroma noise**

#### VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Despite the prevalence of Live View and electronic viewfinders, a good optical viewfinder will always be the preference of enthusiast and professional photographers alike. Thankfully, the viewfinder of the D7000 doesn't disappoint. It is large and bright, with a 0.94x magnification. Even better, it offers a 100% field of view.

As expected, the D7000 uses a 3in, 920,000-dot LCD screen, which is bright and clear with a good level of colour and contrast. Having tested a few cameras with articulated screens recently, I have to say that I did miss the option to rotate the screen when taking low-angle images. In this regard, the recently tested Canon EOS 60D (AP 23 October) has an advantage. It still seems that Nikon does not view articulated screens as a feature that enthusiast or professional photographers would use.

That said, the screen has a very high angle of view, making it just about possible to compose images when holding the camera at very low angles. Switching to Live View is now made easier thanks to a dedicated switch on the rear of the camera. At the centre of this switch is a direct video-capture button. A press of this button when in Live View mode starts and stops video capture, regardless of which modes the camera is set to.

Sadly, with the mono microphone positioned at the front of the camera, the sound of the lens zooming and autofocus is recorded. Thankfully, there is an external microphone jack on the side of the camera, which will be vital for anybody wishing to record ambient sound with their video footage.

The quality of the actual video footage is good, with no significant sign of the 'wobble' that the D90 suffered from. This is great news for Nikon users wishing to shoot video.

8/10

## Competition



Canon EOS 60D  
TESTED 23 OCTOBER 2010



Pentax K-5  
NOT YET TESTED

**WHEN WE** tested the Canon EOS 60D we were very impressed with its 18-million-pixel sensor, colour rendition and improved handling. However, the polycarbonate body is a slight compromise compared to the magnesium-alloy body of the Nikon D7000. On the other hand, the EOS 60D is the cheaper of the two cameras, making it good value for money.

The Pentax K-5 has a very similar specification to the Nikon D7000. It has a 16.3-million-pixel sensor, with a magnesium-alloy, weatherproofed body and a maximum sensitivity of ISO 51,200. With the Pentax K-5 being around the same price as the Nikon D7000, it could prove a good alternative to those who aren't tied to the Nikon system.

## Verdict

**NIKON DSLR** users have been waiting a long time for the D7000, not so much as an upgrade for the D90 but as a hint at exactly what Nikon is planning to do with its higher end DSLRs. From what I have seen in the D7000, they shouldn't be disappointed.

The improved build and handling make the D7000 feel solid, in much the same way as the D300S, and there is of course the new AF system, too. While the specification of the metering system is also improved on paper, there are still a few minor creases to iron out. Hopefully, this can be done easily and quickly via a firmware upgrade.

If you don't factor in the 39-point AF system, which has fewer points than the D300S, then to all intents and purposes the D7000 feels more like a replacement for that camera. With this in mind, it should provide an excellent upgrade of the D90 and D5000, and for many D300S users, too. In fact, it should also make a good reasonably priced backup for professional photographers.

Although the resolution is two million pixels fewer than on competing Canon models, the D7000's image quality is comparable – I'm looking forward to a comparison test of the D7000 and EOS 60D. Nikon users should also be looking forward to seeing exactly how the new features of the D7000 are implemented higher up in the range.

Amateur Photographer Tested as Enthusiast DSLR Rated Very good	FEATURES	8/10	9	10
	BUILD/HANDLING	9/10		
	NOISE/RESOLUTION	27/30		
	DYNAMIC RANGE	8/10		
	AWB/COLOUR	9/10		
	METERING	8/10		
	AUTOFOCUS	8/10		
	LCD/VIEWFINDER	8/10		



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# AskAP

Let the AP team answer your photographic queries

## SENSOR SIZES

**Q** At a photography talk recently, I was asked about the system used to describe the size of sensors in compact cameras. This appears to be in reciprocals of an inch (or fractions thereof), but I'm not sure how this compares to the actual size of the chip in millimetres as there seems to be a great deal of ambiguity. Can you explain where the system comes from, and reveal the actual sensor size of compact cameras? **Mr Thompson**

**A** The industry-standard way of expressing sensor sizes in compact cameras – in reciprocal fractions of an inch – is annoyingly archaic. It stems from the way that early video camera tubes were measured, and is more a format than a standard. Some common sensor sizes are listed below, with the corresponding actual physical sizes. Although there is some variation between models, these sizes are typical. **Ian Farrell**

SENSOR FORMAT	1/1.6in	1/1.7in	1/1.8in	1/2.5in	1/6in
Diagonal (mm)	10.07	9.50	8.93	7.18	3.00
Width (mm)	8.08	7.60	7.18	5.76	2.40
Height (mm)	6.01	5.70	5.32	4.29	1.80
Area (mm <sup>2</sup> )	48.56	43.3	38.2	24.7	4.32
Crop factor (rel to 35mm)	4.30	4.55	4.84	6.02	14.14

## RAW FILES IN COMPACTS

**Q** Although I own a DSLR, I love compact cameras and always carry one around with me. I'm obsessed with the challenge of obtaining high-quality images from compact cameras, but am still uncertain about the real benefits of using raw on such small sensors. While the advantages of using raw on DSLR sensors is well established, I've read little or nothing about raw files from compact cameras. My own experiments show no real improvement on high-quality JPEGs.

Apart from the ability to edit such files non-destructively, what are the advantages of shooting raw files on a compact camera? I'd also be interested to know of your readers' experiences with compact camera raw files. **PP Ho**

**A** When talking in terms of image quality, the main advantages of shooting raw on a DSLR are extended dynamic range and the ability to

take control of factors like noise reduction and sharpening during post-production, which can enhance image quality. However, in my own experiences with compact camera raw files (from the excellent Ricoh GR Digital), I haven't seen as much of a benefit as I have when shooting raw on a DSLR. This is undoubtedly down to the reduced size of the sensor and the technical problems this brings with it.



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

As a sensor gets small, so the size of the individual photosites decreases. Larger photosites can hold more photons of light before 'overflowing', making them more resistant to blown highlights when shooting scenes of extreme contrast. The opposite is true of small sensors, which is why a compact camera's dynamic range is limited compared to that of a DSLR.

As well as reducing the size of photosites, a small sensor also means that pixels are packed closer together so they interfere with each other more, which is a leading cause of noise and other artefacts. So although raw-processing software theoretically gives you more control over noise reduction, and can even make a better job of it than in-camera methods, the increased level of noise at the capture stage negates all this.

Larger chip sizes in micro-system cameras, such as those based on the Micro Four Thirds system, are bridging the gap between the compact and DSLR worlds. **Ian Farrell**

## LACK OF RAW SUPPORT

**Q** Having recently bought a Fujifilm FinePix S200EXR and Adobe Photoshop Elements 8, I have now reached my budget limit. However, I'm having a problem with Elements not reading the raw files from the S200EXR. I don't have an internet connection, so I can't update the software that way. Any suggestions on how I can proceed? **David Walker**

**A** Updating Adobe Camera Raw (the plug-in that looks after raw files in Photoshop and Elements) is, unfortunately, a job that has to be done online. However, you could download the necessary file onto a memory stick at your local library (most provide free internet access) and take this back to your home PC.

There is bad news concerning the raw files from your camera, though. At present, the latest version of Adobe Camera Raw does not support raw files from the Fujifilm FinePix S200EXR, despite the camera being on the market for more than a year. It's a mystery why the camera has been overlooked, but

## FROM THE AP FORUM

### Camera insurance

**Snowqueen asks** How many of you insure your camera? If you do, is your camera included in your home insurance or do you have a separate policy for camera equipment?

**MickLL replies** I used to insure my camera kit separately through Glover & Howe (visit [www.gloverhowe.com](http://www.gloverhowe.com) or call 01206 814 500). I made one claim and the company



there is enough noise on the internet from disgruntled S200EXR owners for Adobe to have to listen to them and release an update. Sadly, I can't tell you when this will be, but if your local library does have internet access then keep an eye on the page at [www.adobe.com/cameraraw](http://www.adobe.com/cameraraw) for a list of supported camera types. Until then, I'm afraid you will have to use the Fuji software included with your camera to process raw files. **Ian Farrell**

#### AGFA DEVELOPMENT

**Q** I still have some 120 rolls of Agfapan APX 25, which is not made any more. I would like to develop them myself. Would any of the Ilford film developers be suitable? If so, could you tell me the timings? **R Chandler**

**A** A general-purpose film developer, such as Ilford ID-11 or Ilfosol 3 would be perfect for your needs. Contact Silverprint (tel: 0207 620 0844 or visit [www.silverprint.co.uk](http://www.silverprint.co.uk)), where staff will not only be able to supply chemistry by mail order, but will also be able to give you expert advice.

As for development times, this has taken some searching. Even the famous Massive Development Chart at [www.digitaltruth.com](http://www.digitaltruth.com) doesn't list APX25 any more, although I did find an Agfa data sheet for the film that lists Ilford ID-11 development times. Try nine minutes using stock solution, or 13 minutes with 1+1 dilution. **Ian Farrell**



was excellent. However, I discovered that I could get (apparently) the same cover through my home insurance much more cheaply, so I changed. Luckily, I haven't made a claim under the new regime so I can't tell you if it was a good decision.

**Dileas replies** I have my camera kit insured on my household policy through eSure (visit [www.esure.com](http://www.esure.com) or call 0845 603 7873). It allows me to take up to £2,000 of kit outside the home. Recently, I wanted to add some Hasselblad equipment to the policy. I contacted the firm and was told they would increase the out-of-doors amount to £4,000, with no extra on the premium, so long as no individual item (body, lens, and so on) cost £1,000 or more. However, I haven't made any claims yet.

**PeteRob replies** With reference to Dileas's comments, I rather doubt that an outfit of a camera body and three lenses counts as four separate items in a claim. I rarely go out with more than one lens at a time, but even so the replacement cost of, say, a Canon EOS 5D and EF 70-200mm f/2.8 lens is still eye-watering. I can't see that claiming 2x £1,500 for two items would wash at all. Wouldn't the insurers call it one camera and say it was insufficiently covered with a view to the replacement price? I am being very careful.

**Mick LL replies** I checked PeteRob's point with my insurers and was assured that if the items can be bought separately they are insured separately. So if a lens and camera separately are less than the 'value limit', but together are above it, then the claim would be met in full.

## f/AQ

### Is it safe to use my old flashgun on my new camera?

All-singing, all-dancing modern TTL flashguns are amazing things, but they cost a lot of money. It's tempting, therefore, to dig out your old auto flashgun from your film days and use it with your brand-new DSLR. Before you do, though, there are few checks you should make to ensure you aren't about to do any damage.

The trigger voltage of older flashguns can be pretty high – in the order of hundreds of volts – and this can cause permanent damage to your camera's delicate circuitry. For example, the maximum a Nikon D90 can take is 250V, and you can find the upper limit in your DSLR's manual.

When it comes to your flashgun, though, each model can be different, so it is a good idea to measure the trigger voltage with a multimeter, which you can pick up cheaply at electronic shops like Maplin. Put one of the probes on the big silver contact on the bottom of the gun, and the second on the metal contact on the side of the shoe. The flash should trigger and the meter will tell you what the trigger voltage is. The variation can be extreme. For example, an old Vivitar 283 flashgun could have a trigger voltage of 300V or 10V, depending on its age and origin of manufacture. **Ian Farrell**

## In next week's AP

On sale Tuesday 16 November

# INSTANT BEAUTY

We show you how to create beautiful portraits



## HIGH-KEY PORTRAITS

Follow **John Freeman**'s guide to creating perfect high-key portraits with minimum equipment

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**Ian Farrell** explains how to harness daylight to create contemporary studio portraits

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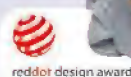
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AP explains...

# How to choose a projector

**Tim Coleman** explains how using a projector is the answer to showing off good-quality images, and how choosing one is the hard part

**THE ADVENT** of digital photography has, for better or worse, changed the way we view our images. While the number of photos we take and share has ballooned, we may not enjoy quite the same level of quality in our viewing, considering that it is now more common to view photos alone rather than in the company of others.

One option for showing off your work, especially to the larger audience, is by using a digital projector. Prices have often excluded all but the professional photographer from buying a digital projector, but with advances in technology and lower prices, projectors may now be an option for the consumer, too. Families can enjoy those slideshows (again!) and camera clubs can appreciate the photos as they were

meant to be, without having to huddle around a laptop or desktop monitor. With an increasing number of DSLRs offering HD video, perhaps now is the time to enjoy photographs and videos socially and on a bigger scale.

When buying a projector, there are specific features that a photographer should look out for. Accurate colour balance, high resolution and brightness are important for enjoying images, so the cheapest projector, designed primarily to show PowerPoint presentations, will not suffice. Conversely, a £30,000 projector designed for large auditoriums is pointless if you are only going to view images in your front room. It is important to know just how much you are likely to need, so what follows are the most

vital aspects that a photographer should understand before investing in a new unit.

## PROJECTOR LIGHT TECHNOLOGY

There are three main technology types used in digital projectors, with two commanding the majority of the market share. The first is 3LCD technology, which is used by several brands through an affiliated organisation of the same name, although the technology was originally developed by Epson. A 3LCD projector splits a white light source into red, green and blue (RGB colour), directing each into three separate LCD panels that let the light through. Each panel has a number of pixels, and the more pixels the





# Resolution

**WE CAN** understand resolution through our knowledge of photography and video; when referring to a projector, it is the number of pixels it can display. A higher resolution means more pixels, resulting in sharper images. While SXGA models are expensive and, at a typical 1400x1050 pixels, do not have as high a resolution as a Full HD projector at 1920x1080 pixels, the 4:3 aspect ratio and the better quality of static images makes them ideal for photographers. Full HD models have a 16:9 ratio for the primary purpose of a home cinema. Make sure that the projector can scale to the resolution of your computer or vice versa.

## PROJECTOR RESOLUTIONS

SVGA	800x600 pixels (4:3 aspect)
XGA	1024x768 pixels (4:3 aspect)
SXGA	1400x1050 pixels (4:3 aspect)
WXGA	1280x720 pixels (16:9 aspect)
HD	1920x1080 pixels (16:9 aspect)



**Epson's EH-TW5500 is a well-regarded projector, but it is quite bulky. Striking a balance between bulk and image quality can be tricky**

greater the resolution. The three colour images are then combined using a prism to form a full-colour image that passes through the lens. 3LCD projectors are generally accepted to display more accurate colours and skin tones than their rival technologies.

The second main type of projector is Digital Light Processing (DLP). One-chip DLP projectors reflect the white light source off a DLP chip, which is covered in individual mirrors that modulate the light. This light then passes through a coloured spinning wheel, which filters the correct light through to the projector lens. DLP projectors generally produce more vivid colours but can have problems producing them accurately, particularly yellows and reds. Three-chip DLP projectors are available and are designed for professional use, commanding price tags in excess of £5,000. They operate more like a 3LCD projector by splitting the light into three, but still use a chip to reflect the light rather than panels that allow the light to pass through LCDs.

The third projector technology is Liquid Crystal on Silicon (LCOS). These projectors use similar reflective technology to DLP projectors, but liquid crystals are used instead of mirrors to reflect the light. Colour accuracy and saturation are considered better than with DLP, but LCOS projectors are more expensive. LCOS may also be known as Reflective LCD or, in JVC projections, 'D-ILA'.

## THE LIGHT SOURCE

These three main projector types are available with either a conventional lamp or a light-emitting diode (LED) 'lamp-free' light source. An LED light source has a significantly longer lifetime (typically 30,000 hours), and consumes less energy, but it is not as bright as a conventional lamp so it is less suitable for brighter conditions. When buying a conventional lamp projector, it is worth noting the lamp lifetime, because the bulbs are expensive to replace. A typical lifespan may be in the region of 3,000 hours. By current standards, lamp projectors are better for brighter images.

## BRIGHTNESS

As a projector uses light to display an image, the projection quality is decreased if it is used in anything but a dark room. The distance of the projector from the screen and the desired size of projection are other

**'A high-contrast ratio is desirable for a projector because it can produce clearer and crisper displays'**

compromising factors. Therefore, a brighter projector has a greater capacity to display an image of a larger size, in a variety of settings, with varying levels of light.

In the real world most of us do not have access to a pitch-black room. Light can be difficult to control and its brightness varies throughout the day. A projector's brightness is therefore a key factor to consider. It is measured in lumens and a unit with a brightness close to 2,000 lumens will be required for bright viewing. If larger projection is required for a bigger crowd (upwards of 15), then a value between 2,000 and 3,000 lumens is adequate.

## CONTRAST RATIO

A high-contrast ratio is desirable for a projector because it can produce clearer and crisper displays. The contrast ratio is measured by the ratio of luminance of the brightest white through to the darkest black. A typical contrast ratio will be displayed as, say, 10,000:1, but this only indicates the differences between the two extremes; it does not suggest the quality of the midtones and, as such, bigger is not always better.

There are two types of contrast ratio: static, which refers to the projector's luminosity ratio in a still image; and dynamic, which refers to the ratio of luminosity over time in a moving image. The stated contrast ratio is often the dynamic kind and almost certainly for a room of near total darkness. Be sure to check what the static contrast ratio is for viewing still images, and account for the fact that the contrast ratio will be significantly less when viewed in a 'real' room.

## COLOUR

An sRGB colour space is important to accurately match the colours of an on-screen image to a projection. Look out for manual controls because the colour accuracy can be affected by room conditions and even depend on the device connected to the projector. The same image displayed by laptop and then by a USB flash drive can show varying results. Most projectors have manual

# Facts & figures

## WHAT YOU SHOULD LOOK FOR AND EXPECT FROM A STANDARD PROJECTOR...

Price	£1,900
System	3LCD or LCOS
Resolution	1400x1050 pixels (SXGA+)
Aspect ratio	4:3
Brightness	At least 2,000 lumens
Contrast ratio	900:1
Throw ratio	1.48-2.18:1
Lens zoom	At least 1.2x
Lens shift	Yes
Connectivity	DVI, HDMI, VGA, wireless
Media types	SHDC memory card and USB
Noise level	Less than 40dB
Weight	5.2kg
Dimensions	332x121x340mm
Lamp lifetime	2,000 hours
Lamp type	230W NSHA/LED





# Connections and inputs

**THERE** are many ways to connect to a projector: HDMI (1) is important for HD video use, but is also used for DVD players and plugging a camera directly into the projector. DVI and VGA ports (2) are commonly found on computers and laptops. Consider what your

projector will be used for and ensure it has the ports to accommodate your device. Component analogue connectivity (3) is a good option for older DVD players. Older projectors may not have HDMI, in which case S-Video (4) is useful. Some models also offer USB flash drive

connection, so files can be viewed directly from the flash drive and a computer is not needed. If using a Wi-Fi-enabled device, then wireless connectivity is something else to look out for. By reducing the need for a computer, a projector becomes even more portable.

colour temperature control, but some now offer auto controls. Recognising that an increasing number of photographers are using projectors, some manufacturers have introduced an sRGB 'photo' image mode to enhance colour accuracy. Canon's XEED SX80 Mark II photo mode does this by taking into account the ambient light and brightness of the room.

## THROW RATIO AND OPTICAL ZOOM

If you are likely to be viewing images on a projector in a small space, then a high throw ratio is particularly important. This refers to the ratio between the maximum projected image size and the distance of the projector from the screen. A projector that requires two metres distance from the screen to create a maximum image size of one metre will be represented 2.00:1. An optical zoom will boost the size projection, and as most projectors have such a zoom the distance to achieve one metre projection will not be fixed. In the case above, an optical zoom of 1.2x will define a throw ratio of 1.61-2.00:1.

## AUDIO

If you shoot video or use music with your slideshows, then audio compatibility should be considered. Generally, phono audio inputs are standard. Most projectors will also have a built-in speaker but, at a typical one-watt

output, it will barely carry over the noise levels from the fan. Some projectors now have audio output that may be useful when using a USB flash drive to show images or video files accompanied by sound. The fan in a projector emits sound measured in decibels (dB) and a loud fan may be distracting during quiet scenes of a video, so look out for lower decibel values. Some projectors have an eco mode to reduce noise levels, but light output may be compromised.

## TOP TIPS

- Go for small and light if you plan to cart the projector around a lot
- Replacement bulbs are costly, so check the lamp's lifetime
- 3LCD and LCOS units are better for colour rendition
- If the projector is often static, then factor a compatible wall mount into the cost

## KEYSTONE AND LENS SHIFT

Depending on the setup of the room, it may not be possible to position the projector in the vertical and horizontal centre of the screen. Most projectors have keystone correction that eliminates the distortion created by projecting an image from an angle rather than from the centre of the screen. However, in correcting the edges, compression and conversion must take place to recreate edge pixels, so quality is compromised.

More versatile than keystone is lens shift. Distortion can be corrected by physically changing the position of the lens within the projector unit, so the projector itself does not need to be moved. Lens shift makes a projector more adaptable to the room setup.

There are an increasing number of projectors now that feature auto keystone and autofocus, which reduces the setup time of fiddling with the keystone to get the projected image correct.

## FORM FACTOR

If a projector is going to be continually carted around from venue to venue, then size and weight become important factors. In this instance, look for a small and lightweight projector. If it is going to remain static in one location, then size and weight are less of an issue. It is also worth checking if there are compatible wall-mount options. **AP**





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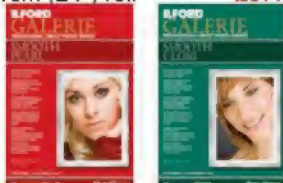
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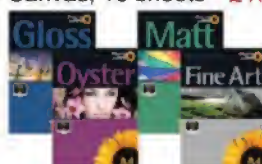
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## ICONS OF PHOTOGRAPHY

## ICONIC SCIENTIST

## H Dennis Taylor

1862-1943

**Geoffrey Crawley** raises a glass to the once great, now gone, names of the British optical industry

**IT IS** debatable that the work of H Dennis Taylor made the great optical mathematician Paul Rudolph's advances at Leica possible. Taylor (pictured) was Yorkshire-born and educated in St Peter's School, York. He became fascinated by photography and, in 1885, aged only 23, obtained a patent for an exposure meter. The difference was that it could be calibrated against the British Standard Candle (BSC), which meant that all the meters would give the same reading – obvious today, but not so then.

In 1892, he obtained a patent for an improved teleobjective with nearly perfectly corrected achromatism. The next year he obtained the three patents that write him into the history of the photographic lens. The first, No 1991, described a triplet consisting of a compound (cemented) negative lens between a compound positive and a simple, single element lens.

The second, and most important, patent described a triplet of great simplicity, comprising a simple negative lens element mounted between two simple positive lenses. It was built and sold as the Cooke Triplet. 'Cooke' was the name of the firm for which Taylor worked. It was this lens that probably gave Paul Rudolph the research incentive that led to the most famous lens of all: the Tessar.

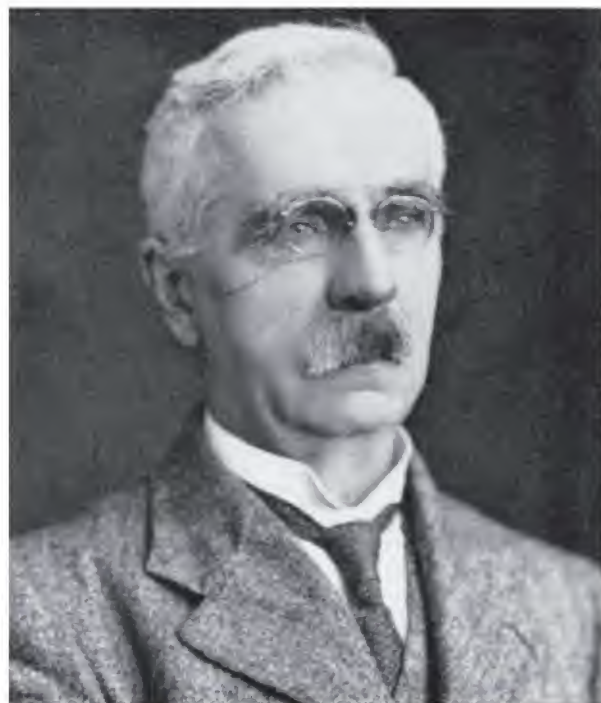
In 1896, Taylor noticed that the presence of atmospheric tarnish on the surface of a barium crown-glass element increased its light transmission. He continued investigating and in 1904 patented a chemical process for what we would call the anti-reflection coating of lenses. Alas, 40 years were to pass before the significance of his discovery was realised – although a patent for a coating technique was awarded to A Smakula of Zeiss in 1935, who later received an international prize for it. An old friend of his described Taylor to me as totally immersed in science, caring nothing for

riches or fame. He would have been content that his finest invention is famous as the Cooke, not the Taylor, triplet.

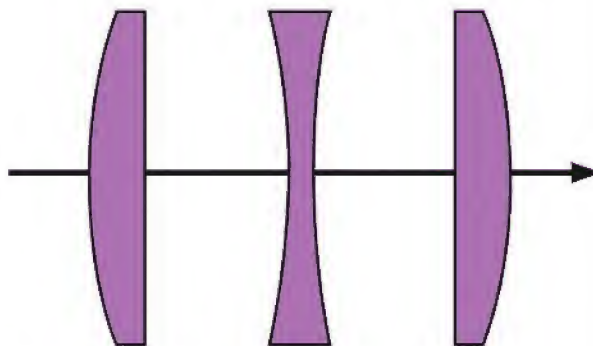
**ICONS NO MORE**

Let us take a brief look at the story of the later stage of the UK optical manufacturing industry. Until the First World War of 1914–18, it could be fairly said that the UK was the leading lens and camera manufacturer. Sanderson and Adams were as well known as Canon and Nikon are today. Our beautiful wood and brass, bigger-format wonders with all technical movements were everyone's ambition to own. Special models were available for tropical or arctic conditions. Film emulsions were led by Ilford Ltd, which, post-war, gathered the smaller firms under its wing.

Following the war, conditions began to change: Germany started to turn out metal cameras in series production, and most used rolled film, not plates or sheet film. The tyranny of the double dark slide was rejected in favour of 'wind-on and shoot'. Unfortunately, the UK wood and brass industry ignored the trend, believing its handmade beauties would win out, but



**'An old friend described Taylor as totally immersed in science, caring nothing for riches or fame'**



**The 1893 Cooke (Taylor) Triplet. You may have a zoom alternative of this lens on your DSLR right now**

they didn't. German products began to take over the market just as Japanese ones did following the war of 1939–45.

After the Second World War, some UK entrepreneurs began to resist the foreign influx. Micro Precision Press (MPP) exploited the difficulty of obtaining German Rolleiflex twin-lens reflex cameras by producing substitutes. It did the same with technical cameras, building its MPP range with its accompanying enlarger and accessories. My main B&W enlarger remains an MPP with interchangeable condensers for all formats.

Kenneth Corfield made a bold attempt to capture a market with the Periflex. This 35mm camera enabled Leica lenses to be focused without using a coupled rangefinder. Sir Kenneth also tried to keep the Gandolfi brass and wood camera maker alive. He did succeed at least in making the presence of one in a modern studio something of an icon.

In the optics field we made headway at first: Taylor [yes, him] Taylor Hobson (TTH) in Leicester was a leader in zoom lenses for TV cameras. Programmes were shot in small studios, not on big movie sound stages. TTH lenses could close-focus to allow for this where others could not. Wray Optical in Kent flourished for a time, especially in lenses for photochemical work. It was eventually subsumed into TTH by the Rank Organisation. Plus, the Dallmeyer brand name, pioneer of telephoto lenses, is still there, mainly occupied with ophthalmics. But for the consumer and professional camera market, Japanese products have finally swamped all. Our optical industry in any real consumer market sense winked out.

So a toast to the great names of the days when the UK optical industry was top of the world. Only a few firms have been mentioned – apologies to others. Will we ever again see an advanced amateur or professional camera designed and built in the UK? Well, you can only hope... *AP*





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# Kodak Portra 400

Ian Farrell puts the latest Kodak Professional Portra 400 print film through its paces

**IT'S NOT** every day that I am asked to review a new film, so I don't mind admitting that I felt a certain sense of excitement when I received my press samples of the revamped Portra 400 from Kodak. Despite using digital photography for all my professional picture taking (I realised recently that my portfolio no longer contains a single film-captured image), I do shoot personal work on film in an attempt to separate this from what I do for a living. I guess it's like the way many people still listen to some music on vinyl.

A spokesperson for Kodak was recently quoted as saying that it felt like there is a 'real resurgence for film', and the Portra brand is one of the most popular C-41 films on the market. As its name suggests, it is designed for professional portraiture: according to Kodak, it reproduces skin tones accurately and copes well with high-contrast situations. When it was first introduced in the 1990s, Portra was available in Natural Color

(NC), Vivid Colour (VC) and Ultra Vivid Color (UC) variations, although a 2006 revamp of the range saw the UC version dropped by the wayside and the NC and VC emulsions become more similar to each other. The 2010 Portra 400 sees the emulsion continue to evolve in this direction with a single film replacing the NC and VC versions. Kodak acknowledges that almost all film images will be scanned nowadays (even if they are lab-printed onto photosensitive paper), so colour can be tweaked at this stage rather than committed to at capture.

Talking of scanning, this is something that Portra has always been very amenable to. Colour print film can be difficult to scan compared to transparency, but Portra is much easier. Its tight grain structure makes for better image quality and it is easier (but still not easy) to colour balance if you are scanning negatives yourself. The new Portra 400 claims to be the world's finest-grain ISO 400 speed film, and is advertised as

being even easier to scan than before. It is currently available in 135/36, 120 and 5x4in formats.

## IN USE

Kodak Portra 400 is a high-speed film for portrait use. In the studio, where mains-powered flash means there is always plenty of light available, its extra sensitivity can almost be a problem when trying to shoot with wide apertures. This is perhaps best left to the film's ISO 160 sibling that is still available in NC and VC versions, although one wonders for how long. Historically, studio portraiture has required low ISO media to minimise grain, although this is the 'world's finest-grain ISO 400 film', remember.

Portra is a great medium for working in daylight studios, though. Shooting with a Nikkor 85mm f/1.4 lens at f/2.8 gave me a more-than-useful 1/250sec in my studio's diffuse



When shooting with flash in the studio, the power of my lights had to be turned down to a minimum in order to shoot at f/2.8, thanks to Portra 400's increased speed





↗ window light. It also meant that I could handhold my Hasselblad 500CM, which is something I never get to do with a digital back starting at ISO 50. And the results were excellent!

Images show skin tones to be rendered very well indeed, and other colours are also reproduced accurately without being oversaturated. This is a film for those realists out there. Sharpness is also excellent, allowing your best optics to do what they do best – capture detail. Edge detail is well defined, with a decent level of contrast giving pictures plenty of punch. And that film grain that Kodak is so bullish about? Well, so long as you use a decent lab to process the film, Kodak is right. I've used ISO 100 print films that have more grain than this.

Outside in bright daylight, one is reminded of the main advantage of using print film in 2010. In bright sunlight, the dynamic range captured by Portra 400 is much better than that recorded in your run-of-the-mill JPEG file. Highlights seem to gradually approach saturation as brightness increases, rather than reaching a point where they suddenly blow out. Again, colours are reproduced well, with the warmth of a sunny day coming across in a very pleasing manner.

#### SCANNING THE FILM

I admire Kodak for considering digital workflow in its film products. After all, this is the only way film will survive, and it is a nice way of working. I tend to shoot most of my street photography on transparency because it is easier to get the colours looking right at the scanning stage and the grain is typically finer. However, the lack of exposure latitude and limited contrast range are irritations. You also need a very good scanner to get the most from a transparency because it can be very dense in shadow areas. Print films like Portra 400 (and last year's Kodak Ektar 100) are giving me second thoughts, though. Grain is fine enough not to present any problems, and shadow density is much more manageable. Add the advantages in terms of exposure latitude and dynamic range, and you have a medium that lends itself well to the digital photographer.

The most difficult thing about scanning print film yourself remains, though – removing the orange cast of the negatives to obtain accurate colours. In this respect, Portra 400 is no easier to work with than any other print film, so you'll have to stick with your tried-and-tested methods to get the best out of this film, or get the lab to scan it for you.

Talking of labs, it is worth spending some time finding a professional lab in your area to deal with your Kodak Portra 400. Comparing Cambridge-based Streamline ([www.streamlineimaging.co.uk](http://www.streamlineimaging.co.uk)) with a high-street branch of Snappy Snaps revealed a significant difference in grain structure. Scans from the high-street lab were very grainy, whereas those from Streamline or from my own Nikon Super Coolscan 5000 and Epson Perfection V750 scanners were much better.

All in all, this is as good as print film has



**Above:** With its extra speed, Portra 400 is ideal for reportage or street portraits



**Left:** Daylight portraits are handled well, with accurate skintones and useful levels of dynamic range



ever been, and despite its name, Portra can be used for travel and street photography as much as for portraits and fashion. The neutral but punchy look and feel, combined with the unique appearance of print film, will suit documentary and reportage photography down to the ground. Using the film to shoot spontaneous portraits on the street is a pleasure, and the extra speed and expanded dynamic range will suit wedding photography in tough lighting conditions. If you shoot film as well as digital (as all good photographers should), then I urge you to try a roll of this. **AD**

Kodak Professional Portra 400 will be available from the end of November in 135 (five-pack £57.99), 120 (five-pack £35.99), 220 (five-pack £96.99) and 5x4in (pack of ten £69.99) formats. Visit [www.kodak.com](http://www.kodak.com) for more details



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EF 24-70mm f2.8 L USM	£1019.99	EF 85mm f1.2 L USM II	£1749.99	MP-E 65mm f2.8 Macro	£829.99
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EF 28-200mm f3.5-5.6 IS USM	£299.99	EF 135mm f2 L USM	£899.99	EF 100mm f2.8 L Macro IS USM	£729.99
EF 28-300mm f3.5-5.6 L IS USM	£2169.00	EF 200mm f2 L IS USM	£4838.00	EF 180mm f3.5L Macro USM	£1239.00
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EF 70-300mm f4-5.6 IS USM	£429.99	EF 300mm f2.8 L IS USM	£1149.99	TS-E 45mm f2.8	£1099.99
EF 70-300mm f4-5.6 DO IS USM	£1099.00	EF 400mm f2.8 L IS USM	£6479.00	TS-E 90mm f2.8	£1099.99
EF 75-300mm f4-5.6 IS USM III	£229.99	EF 400mm f4 DO IS USM	£5469.00	EF 1.4x II Extender (L lenses)	£269.99
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EF 14mm f2.8 L USM II	£1849.99	EF 500mm f4 L IS USM	£5469.00		
EF 15mm f2.8 Fisheye	£579.99	EF 600mm f4 L IS USM	£7149.00		
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EF 24mm f2.8	£359.99	EF 10-22mm f3.5-4.5 USM	£649.99		
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EF 28mm f2.8	£159.99	EF 17-85mm f4-5.6 IS USM	£369.99		
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### FLASH ACCESSORIES

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Canon STE-2 Signal Transmitter	£179.99
Canon SB-E2 Flash Unit Bracket	£229.99
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DRF 14C	£132.99
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D1622	£119.99

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Canon BG-E5.....£119.99		Canon LP-E5.....£49.99	
<b>EOS 50D</b>		Ennergizer LP-E5.....£29.99	
Canon BG-E2N.....£149.99		Hahnel LP-E5.....£29.99	
<b>EOS 5D MKII</b>		<b>EOS 550D</b>	
Canon BG-E6.....£229.99		Canon LP-E6.....£49.99	
<b>EOS 7D</b>		<b>EOS 50D</b>	
Canon BG-E7.....£149.99		Canon BP-S11A.....£99.99	
<b>EOS 550D</b>		Ennergizer BP-S11.....£29.99	
Canon BG-E8.....£149.99		Hahnel BP-S11.....£29.99	
<b>WIRELESS</b>		<b>EOS 5D MKII/7D</b>	
<b>EOS 1D MKIV/1D5 MKIII</b>		Canon LP-E6.....£79.99	
Canon WFT-E2 II.....£599.99		Hahnel LP-E6.....£299.99	
<b>EOS 50D</b>		<b>EOS 1Ds MKIII/1D5 MKIII</b>	
Canon WFT-E3.....£799.99		Canon LP-E4.....£129.99	
<b>EOS 5D MKII</b>		<b>HANDEL PRO WIRELESS</b>	
Canon WFT-E4.....£749.99		Hahnel Wireless Remote (EOS).....£48.99	
<b>EOS 7D</b>			
Canon WFT-E5.....£449.99		<b>PocketWizard</b>	
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Hama Remote Switch 80N3.....£29.99		FreeWire	
Canon Remote Switch TC80N3.....£149.99		Canon TTL Adapter.....£81.99	
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 Nikon EH-6AC Adaptor.....£99.99  
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**Body Only £4798.00**

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 Nikon EH-6AC Adaptor.....£99.99  
 Nikon WT-4 Transmitter.....£599.97

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 Hahnel MB-D300.....£129.99

**BATTERIES**

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 Energizer EN-EL9.....£39.99  
 Hahnel EN-EL9.....£39.99

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 Nikon EN-EL3e.....£66.99  
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 Hahnel Wireless Remote (Nik).....£48.99

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 Nikon Remote Cord MC-DC2.....£129.99

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**SB700 Speedlite NEW £289.99**  
**SB900 Speedlite £325.99**  
**Di622 Speedlite £119.99**  
**Di866 Speedlite £259.99**

**FLASH ACCESSORIES**

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 Nikon SB Remote Kit R1.....£408.99  
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 OM-600 (SB600).....£17.99

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 AF-S 28-300mm f3.5-5.6G ED VR.....£CALL  
 AF-S DX 35-500mm f4.5-5.6G VR.....£5299.99  
 AF-S 200mm f2G ED VR.....£1699.99

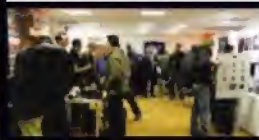


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Sony NP FW50 Battery.....£59.99  
Sony RMS1AM Remote Commander.....£40.99

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16.2 MEGAPIXELS

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Inc. 18-55mm £749.99  
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17-70mm f4.5-5.6 ED DA	£464.98
50-200mm f4-5.6 ED DA	£229.99
55-300mm f4-5.8 ED DA	£269.99
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Inc. 18-55mm £549.00  
Inc. 18-200mm £899.00

**KEY ACCESSORIES**

Sony NP-FW50 Battery.....£59.99  
Sony Case.....£52.99  
Sony Fisheye Converter.....£124.99

**SAMSUNG NX10**

14.6 MEGAPIXELS

Inc. 18-55mm £449.99  
Inc. 18-55mm & 50-200mm £549.99

**KEY ACCESSORIES**

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Samsung SEF20A Flash.....£105.99  
Samsung SR9NX01 Shutter.....£14.99

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- New i Function let

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Samsung SR9NX01 Shutter.....£14.99

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Olympus FL1.4 Flash.....£159.99

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Olympus Microphone Set

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- HD Video
- ISO 6400
- Art Filters

Inc. 14-42mm £379.99\*

**KEY ACCESSORIES**

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12.3 MEGAPIXELS

Inc. 14-42mm £840.99  
Inc. 17mm £887.99

**KEY ACCESSORIES**

Olympus PS-BLS1 Battery.....£49.99  
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**OLYMPUS E-P1 Inc. 17mm Silver**

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Inc. 17mm f2.8 Pancake & Viewfinder £399.99  
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Inc. 14-42mm £399.99

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Panasonic DMW-LVF1 View Finder.....£169.99  
Panasonic DMW-FL220 Flashgun.....£148.99

**Panasonic PANASONIC LENSES**

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14-140mm f4-5.6 Vario G HD	£769.99
45-200mm f4-5.6 G ASPH	£279.99
20mm f1.7 G ASPH	£299.99
45mm f2.8 ASPH	£649.99

**PANASONIC FLASH**

Panasonic DMW-FL28.....£102.99  
Panasonic DMW-FL220.....£148.99  
Panasonic DMW-FL360.....£204.99

**Panasonic Lumix G10**

- 12.1 Megapixels
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- Live View
- HD Video Mode
- Dust Reduction

Inc. 14-42mm £399.99

**KEY ACCESSORIES**

Panasonic DMW-BLB13E Battery.....£64.99  
Panasonic DMW-LVF1 View Finder.....£169.99  
Panasonic DMW-FL220 Flashgun.....£148.99

**Panasonic Lumix GF1**

12.1 MEGAPIXELS

Inc. 20mm £579.99  
Inc. 14-45mm £499.99

**KEY ACCESSORIES**

DMW-BLB13E Battery.....£64.99  
DMW-LVF1 View Finder.....£169.99  
DMW-FL220 Flashgun.....£148.99

**Panasonic Lumix G2**

12.1 MEGAPIXELS

Inc. 14-42mm £479.99  
Inc. 14-42 & 45-200mm £749.00

**KEY ACCESSORIES**

DMW-BLB13E Battery.....£64.99  
DMW-LVF1 View Finder.....£169.99  
DMW-FL220 Flashgun.....£148.99

**Panasonic Lumix GH1**

12.1 MEGAPIXELS

Inc. 14-140mm £899.00

**KEY ACCESSORIES**

DMW-BLB13E Battery.....£64.99  
DMW-LVF1 View Finder.....£169.99  
DMW-FL220 Flashgun.....£148.99



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## LENSES (available in different fitts)

### SIGMA

#### DC Lenses

4.5mm F2.8 EX HSM DC Circ Fisheye	£589.99
10mm F2.8 EX HSM DC	£505.99
30mm F1.4 EX HSM DG	£399.99
10-20mm F4.5-5.6 EX DC HSM ASP IF	£399.99
10-20mm F3.5-5.6 EX DC HSM ASP IF	£449.99
17-70mm F2.8-4.5 DC Macro SAF	£336.99
18-50mm F3.5-5.6 DC ASP	£277.97
18-50mm F2.8-4.5 DC HSM IF OS	£183.99
18-50mm F2.8 EX DC HSM ASP IF	£336.99
18-125mm F3.5-5.6 DC HSM IF OS	£267.99
18-200mm F3.5-6.3 DC ASP IF	£199.99
18-200mm F3.5-6.3 DC ASP IF OS	£289.99
18-250mm F3.5-6.3 DC ASP IF OS	£399.99
18-250mm F2.8 EX DC HSM APO IF II	£589.99

#### Prime Lenses

8mm F3.5 EX Circ Fisheye DG	£631.99
15mm F2.8 EX Fisheye DG	£505.99
20mm F1.8 EX DG ASP RF	£505.99
24mm F1.8 EX DG ASP	£420.99
28mm F1.8 EX DG ASP	£336.99
50mm F1.4 EX DG HSM	£379.99
85mm F1.4 EX DG HSM NEW!	£699.99
300mm F2.8 EX DG HSM	£1999.99
500mm F4.5 EX DG HSM APO IF	£3399.99
800mm F5.6 EX DG HSM APO IF	£4209.99

#### Macro

50mm F2.8 EX DG Macro	£255.99
70mm F2.8 EX DG Macro	£349.99
105mm F2.8 EX DG Macro	£402.99
150mm F2.8 EX DG HSM APO IF Macro	£589.99
Teleconverter	
1.4x Converter EX DG APO	£247.99
2x Converter EX DG APO	£301.99

#### Zoom Lenses

12-24mm F4.5-5.6 EX DG HSM ASP IF	£699.99
24-70mm F2.8 EX DG HSM ASP IF	£449.99
70-200mm F2.8 EX DG HSM APO IF Macro II	£673.99
70-200mm F2.8 EX DG OS HSM NEW!	£1299.99
70-300mm F4.5-6.3 DG Macro	£133.99
70-300mm F4.5-6.3 DG OS	£299.99
120-300mm F2.8 EX DG HSM APO IF	£1852.99
120-400mm F4.5-6.3 DG HSM APO RF OS	£639.99
150-500mm F5.6-6.3 DG HSM APO RF OS	£749.99
200-500mm F2.8 EX DG HSM APO IF	£70,203
300-800mm F5.6 EX DG HSM APO IF	£5892.99



### TAMRON

#### Di-II Lenses

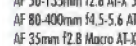
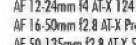
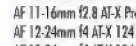
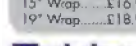
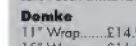
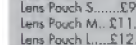
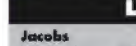
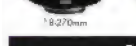
10-24mm F3.5-4.5 Di II LD ASP IF	£379.99
17-50mm F2.8 XR Di II VC LD ASP	£339.99
18-200mm F3.5-6.3 XR Di II LD ASP IF	£169.99
18-250mm F3.5-6.3 Di II LD ASP IF	£388.97
18-270mm F3.5-6.3 Di II VC LD ASP IF	£399.99
55-200mm F4.5-5.6 Di II LD	£115.00

#### Zoom Lenses

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28-300mm F3.5-6.3 XR Di VC LD ASP IF	£499.99
70-200mm F2.8 Di LD IF	£619.00
70-300mm F4.5-5.6 Di LD	£139.00
200-500mm F5.6-6.3 Di LD IF	£869.00

#### Macro Lenses

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90mm F2.8 Macro Di	£349.80
180mm F3.5 Macro Di LD	£699.00



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Lens Pouch M.....	£11.99
Lens Pouch L.....	£12.99

### Donke

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19" Wrap.....	£18.99

### Lowepr

Lens Case 1M/1N.....	£15.99
Lens Case 1S/1W.....	£14.99
Lens Case 2/2s.....	£17.99
Lens Case 3.....	£19.99
Lens Case 4/4s.....	£26.99
Lens Case 5/5s.....	£44.99

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AF 10-17mm F3.5-4.5 AT-X 107 DX Fisheye	£499.99
AF 11-16mm F2.8 AT-X Pro DX	£549.99
AF 12-24mm F4 AT-X 124 Pro DX	£499.99
AF 12-24mm F4 AT-X 124 Pro DXII	£574.99
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AF 16-135mm F2.8 AT-X S35 Pro DX	£649.99
AF 80-400mm F4.5-5.6 AT-X 840D	£649.99
AF 35mm F2.8 Macro AT-X Pro DX	£399.99
AF 100mm F2.8 Macro AT-X 100 AF Pro D	£399.99

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37mm UV HMC.....	£19.99
37mm Circular Polar.....	£39.99
40.5mm UV HMC.....	£19.99
49mm Circular Polar.....	£39.99
49mm UV.....	£19.99
52mm Circular Polar.....	£44.99
52mm UV.....	£19.99
55mm Circular Polar.....	£44.99
55mm UV.....	£21.99
58mm Circular Polar.....	£49.99
58mm UV.....	£24.99
62mm Circular Polar.....	£69.99
62mm UV.....	£24.99
67mm Circ Polariser.....	£79.99
67mm UV.....	£29.99
72mm Circular Polariser.....	£84.99
72mm UV.....	£39.99
77mm Circ Polariser.....	£99.99
77mm UV.....	£44.99
82mm Circular Polariser.....	£129.99
82mm UV.....	£69.99
86mm UV.....	£69.99

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Multi-coated surface with high transparency polarising film. Waterproof to repel water spots and hardened to be scratch & stain resistant.

HD 58mm Protector.....	£49.99
HD 58mm UV.....	£49.99
HD 58mm PL-CIRC.....	£109.99
HD 62mm Protector.....	£59.99
HD 62mm UV.....	£59.99
HD 62mm PL-CIRC.....	£109.99
HD 67mm Protector.....	£64.99
HD 67mm UV.....	£64.99
HD 67mm PL-CIRC.....	£134.99
HD 72mm Protector.....	£74.99
HD 72mm UV.....	£74.99
HD 72mm PL-CIRC.....	£169.99
HD 77mm Protector.....	£94.99
HD 77mm UV.....	£94.99
HD 77mm PL-CIRC.....	£199.99
HD 82mm Protector.....	£99.99
HD 82mm UV.....	£99.99

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Revolutionary performance in light transmission & colour balance. Glass just 1mm thick, mounted in a super slim 3mm ring and 12 layers of super multi-coating.

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Pro-1D 52mm UV.....	£39.99
Pro-1D 52mm PL-CIRC.....	£84.99
Pro-1D 55mm Protector.....	£39.99
Pro-1D 55mm UV.....	£39.99
Pro-1D 55mm PL-CIRC.....	£89.99
Pro-1D 58mm Protector.....	£44.99
Pro-1D 58mm UV.....	£44.99
Pro-1D 58mm PL-CIRC.....	£94.99
Pro-1D 62mm Protector.....	£49.99
Pro-1D 62mm UV.....	£49.99
Pro-1D 62mm PL-CIRC.....	£99.99
Pro-1D 67mm Protector.....	£59.99
Pro-1D 67mm UV.....	£59.99
Pro-1D 67mm PL-CIRC.....	£119.99
Pro-1D 72mm Protector.....	£64.99
Pro-1D 72mm UV.....	£64.99
Pro-1D 72mm PL-CIRC.....	£134.99
Pro-1D 77mm Protector.....	£74.99
Pro-1D 77mm UV.....	£74.99
Pro-1D 77mm PL-CIRC.....	£169.99
Pro-1D 82mm Protector.....	£79.99
Pro-1D 82mm UV.....	£79.99
Pro-1D 82mm PL-CIRC.....	£189.99

### cokin

#### Cokin P Series

The original square filter system. Cokin P Series filters are designed for shorter focal lengths 20-24mm or 28mm as well as for wide angle zooms (24-50/28-85/35-135mm)

49mm P Adaptor.....	£12.99
52mm P Adaptor.....	£12.99
55mm P Adaptor.....	£12.99
58mm P Adaptor.....	£12.99
62mm P Adaptor.....	£12.99
67mm P Adaptor.....	£12.99
72mm P Adaptor.....	£12.99
77mm P Adaptor.....	£12.99
82mm P Adaptor.....	£12.99
P Holder & Catalogue (BP400).....	£14.99
P Digital SR Nik Kit H521-67.....	£38.99
P255 Modular Hood.....	£15.99
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P002 Orange Filter.....	£15.99
P003 Red Filter.....	£15.99
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P026 Warm B1.....	£15.99
P027 Warm B18.....	£15.99
P056 Star 8.....	£24.99
P120 G1 Gradual.....	£21.99
P121 G2 Gradual.....	£21.99
P121F G2 Gradual Full.....	£21.99
P121L G2 Gradual Light.....	£21.99
P121M G2 Gradual Med.....	£21.99
P121S G2 Gradual Soft.....	£21.99
P122 B1 Gradual.....	£21.99
P123 B2 Gradual.....	£21.99
P124 T1 Gradual.....	£21.99
P125 T2 Gradual.....	£21.99
P152 Neutral Density x2.....	£16.99
P153 Neutral Density x4.....	£16.99
P154 Neutral Density x8.....	£16.99
P164 Circular Polariser.....	£84.99
P197 Sunset 1.....	£39.99
P830/P083 Diffuser 1.....	£19.99
P840/P084 Diffuser 2.....	£19.99

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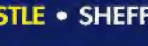
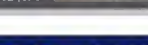
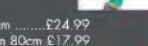
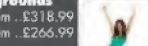
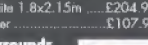
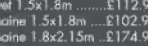
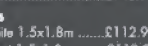
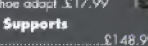
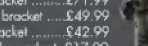
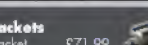
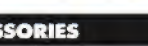
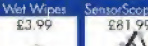
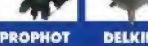
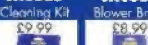
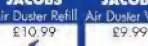
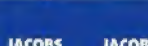
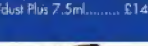
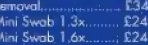
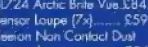
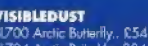
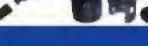
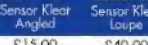
Our own range of filters are available in popular effects and sizes offering outstanding quality and great value for money.

30.5mm Circ-PL Filter.....	£10.99
37mm Circ-PL Filter.....	£10.99
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49mm UV Filter.....	£10.99
52mm Circ-PL Filter.....	£29.99
52mm UV Filter.....	£14.99
55mm Circ-PL Filter.....	£29.99
55mm UV Filter.....	£14.99
58mm Circ-PL Filter.....	£34.99
58mm UV Filter.....	£16.99
62mm Circ-PL Filter.....	£39.99
62mm UV Filter.....	£19.99
67mm Circ-PL Filter.....	£44.99
67mm UV Filter.....	£21.99
72mm Circ-PL Filter.....	£49.99
72mm UV Filter.....	£25.99
77mm Circ-PL Filter.....	£54.99
77mm UV Filter.....	£29.99

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58 AF-1.....	£278.99

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Multimax Transceiver.....	£249.99
PC1 Cable.....	£8.99

## HILDOZINE

Safely secure your pocketwizd with confidence. Transceiver Caddy.....£12.99 Protective Storage Jacket.....£7.99

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### Jacobs Studio 160 Lighting Kit

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Includes two 160W Flash Heads, two Lighting Stands, Soft Box, Gold Umbrella Honeycomb, Clear Diffuser, Blue, red and yellow filters, Snoot, IR remote, sync lead and a deluxe studio carrying bag.



### Bowens 4713 Gemini 200 2 Head Kit

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#### Manfrotto

##### 055X Range

The 055X PROB makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself.

**055XPROB**  
**£118.99**



055XB Tripod.....£99.99  
055XPROB Tripod.....£118.99

##### Manfrotto Tripod Bags

You look after your camera so why not protect your tripod?

Manfrotto Tripod Bag Unpadded 70cm.....£29.99  
Manfrotto Tripod Bag Unpadded 80cm.....£39.99  
Manfrotto Tripod Bag Padded 80cm.....£49.99

##### Manfrotto Tripod Straps

Includes a spring clip to fasten quickly at the shoulder of the tripod for a tight & secure grip.

Manfrotto MN102 Tripod Strap.....£21.99

#### Manfrotto

##### 190X Range

Featuring a patented design which allows the centre column to be used horizontally as an extending arm, or vertically.

**190XPROB**  
**£108.99**



190XB Tripod.....£88.99  
190X PROB.....£108.99

#### Manfrotto

##### 055CX Range

The 4-section 055CX PRO 4 combines the best performance of the 055 carbon family with lower dimensions. This tripod is compact and light, with the patented G90° system for quick vertical/horizontal movements.

055CX3.....£243.99  
055CX PRO3.....£249.99  
055CX PRO4.....£249.99

##### 190CX Range

Features an ergonomic leg angle selector. This new angle selector improves the comfort and precision in use. Made of 100% Carbon Fibre, providing rigidity and lightness.

190CX3.....£179.99  
190CX PRO3.....£229.99  
190CX PRO4.....£219.99

##### Modo

The Modo range has been created for those on the move, the Maxi has a max height of 150.5cm, but folds down to 43.5cm and the ultra compact Mini 114.5cm but folds down to 36.5cm.

785B Modo Maxi.....£44.99  
797 Modo Pocket.....£14.99

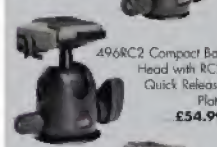
### MANFROTTO TRIPOD HEADS

#### Manfrotto

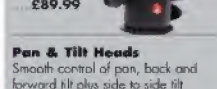
##### Ball & Socket Heads

Designed to be lightweight but at the same time offer heavy duty load capacity.

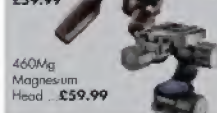
494RC2 Mini Ball Head with RC2 Quick Release Plate.....£39.99



496RC2 Compact Ball Head with RC2 Quick Release Plate.....£54.99



498RC2 Midi Ball Head with RC2 Quick Release Plate.....£89.99



804RC2 Basic Head Q/R.....£59.99

460Mg Magnesium Head.....£59.99

#### Manfrotto

##### Video Heads

Small & lightweight heads with smooth fluid movement & pan & tilt locks.

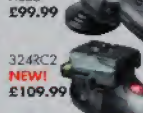
128RC.....£65.99



700RC2.....£69.99

Joystick Heads  
Just grip the handle and you can position your camera anywhere within a 180° sphere.

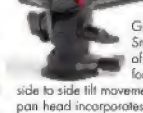
222 Joystick Head.....£76.99



322RC2 Heavy Duty Grip Head.....£99.99

324RC2 NEW! Head Q/R.....£109.99

327RC2 NEW! Head Q/R.....£119.99



### MONOPODS

#### Manfrotto

##### Monopods

Ever heard the one about a one legged tripod? You have now. Monopods are perfect for those that need stability, speed and portability.

790B Modo.....£25.99  
679B 3-Section.....£35.99  
680B 4-Section.....£44.99  
681B 3-Section.....£49.99  
685B Neotec.....£114.99  
695CX.....£139.99  
694CX.....£127.99  
776YB M-Y.....£34.99



##### Monopod Heads

234 Simple tilt head allows 90° tilt for vertical or horizontal format.

234 Tilt Head M/Pod.....£14.99  
234RC Tilt Head Q/R.....£24.99

### GIOTTOS TRIPODS - 5 Year Warranty on all Giottos Tripods & Heads

#### GIOTTO NEW!

##### Vitruvian VGR Tripod Kits

Designed to offer photographers not only a truly lightweight and compact tripod, but a full function monopod and ball head. With "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head - folding down into a unit that measures only 40cm long. Unscrew the tripod leg, remove the centre column & head then join them together to produce a monopod with a maximum height of 162cm.

Vitruvian VGR9255 & MN5310.....£199.99  
Vitruvian VGR8255 & MN5310.....£329.99



#### GIOTTO

##### MTL Adjustable Column Carbon Fibre

Patented multifunction centre column allows for 180° vertical movement and 360° degree horizontal rotation as a lateral arm. No need for an extra head when using the built-in universal 3-way head, just change to the short column and lock the safety knob.

MTL8351B Adjust Column.....£159.99  
MTL8350B Adjust Column.....£158.99  
MTL8361B Adjust Column.....£199.99  
MTL8360B Adjust Column.....£189.99



MTL9351B Adjust Column.....£89.99  
MTL9351-MH5011 kit NEW!.....£119.99  
MTL9361B Adjust Column.....£98.99  
MTL9361-MH5001 head.....£134.99  
MTL3361B Adjust Column.....£99.99

#### GIOTTO

##### MTL Vertical Column Aluminium/Carbon Fibre

High density tubes minimise weight yet maximise rigidity. The centre column can be reversed to position the camera upside down. Maximum height [MTL9271B] 182cm.

MTL3271 Aluminium Vertical Column.....£89.97  
MTL8240B Carbon Vertical Column.....£169.99



MT8246B Vertical Column.....£169.97  
MT9340B Aluminium Adjust Column.....£74.99

MTL9351B Adjust Column.....£89.99  
MTL9351-MH5011 kit NEW!.....£119.99  
MTL9361B Adjust Column.....£98.99  
MTL9361-MH5001 head.....£134.99  
MTL3361B Adjust Column.....£99.99

MTL9351B Adjust Column.....£89.99  
MTL9351-MH5011 kit NEW!.....£119.99  
MTL9361B Adjust Column.....£98.99  
MTL9361-MH5001 head.....£134.99  
MTL3361B Adjust Column.....£99.99

### GIOTTOS TRIPOD HEADS

#### GIOTTO

##### Ball & Socket Heads

Giottos MH1302-652 Professional extra large ball & socket. Features light and extra large ball with hollowed ball structure. All of these plates feature a safety lock with "auto lock" retaining system.

MH1302-652 8kg.....£59.99  
MH1301-652 12kg.....£74.99  
MH1300-652 20kg.....£74.99  
MH7002-652 4kg.....£39.99  
MH7001-652 6kg.....£44.99  
MH7000-652 8kg.....£54.99

Quick Release Plate  
Replacement Square Mount Plate for MH652.....£12.99  
MH642 Q/R Plate 1/4.....£12.99



#### GIOTTO

##### Pan & Tilt Heads

Giottos MH5001 Smooth control of pan, back & forward tilt plus side to side tilt movements. The quick pan head incorporates a special patented double safety lock and a spring location pin, which allows the equipment to be simply and quickly loaded and unloaded.

MH5001.....£39.99  
MH5011 3-Way Head with quick release plate.....£35.99  
VH6011-658B Birding Hd.....£64.99

Accessories  
Tripod Bag Large.....£24.99  
Tripod Bag Medium.....£24.99  
Shoulder Strap.....£19.99



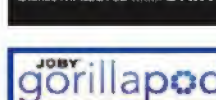
### GIOTTOS MONOPODS

#### GIOTTO

##### Monopods

Made from 6061 grade aluminium, featuring quick action lever leg locks, foam hand grip and security wrist strap.

Giottos MM3260B.....£34.99  
Giottos MM3270B.....£39.99  
Giottos MM3290B.....£44.99

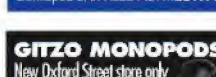


GIOTTO

##### Gorillapods

The Gorillapod firmly secures your camera to just about anything. It can be manipulated into a variety of positions to wrap around objects.

Gorillapod Black.....£14.99  
Gorillapod SLR.....£29.99  
Gorillapod SLR Zoom.....£39.99  
Gorillapod Green.....£14.99  
Gorillapod Focus.....£24.99  
Gorillapod Magnetic NEW.....£24.99  
Gorillapod BH1 Head.....£39.99  
Gorillapod BH1 Head NEW.....£69.99



### GITZO TRIPODS - Available at our New Oxford Street store only and as a special order through other stores.

#### GIOTTO

##### Systematic

The strongest and most stable available, they also offer unsurpassed flexibility.  
GT3541LS Studex.....£499.99  
GT3511S Rapid Column.....£169.99

GT3541LS Studex.....£499.99  
GT3511S Rapid Column.....£169.99

GT3541LS Studex.....£499.99  
GT3511S Rapid Column.....£169.99

#### GIOTTO

##### Traveler & Head

An excellent choice for compact digital cameras and DSLRs, or even for lightweight camcorders. Come with the G107M head.  
G115501 Traveler.....£439.99  
GK25801QR with head.....£599.99

G115501 Traveler.....£439.99  
GK25801QR with head.....£599.99

G115501 Traveler.....£439.99  
GK25801QR with head.....£599.99

#### GIOTTO

##### Mountaineer

The world's first carbon fibre tripod that maximises rigidity, vibration absorption and lightweight performance.  
GT2542L long version.....£579.99

GT2542L long version.....£579.99

GT2542L long version.....£579.99

GT2542L long version.....£579.99

### GITZO TRIPOD HEADS New Oxford Street store only

#### GIOTTO

##### Designed to meet the demands of professional photographers.

GH2780QR Centre Ball.....£224.99

GH5380SQR Systematic Ball Head.....£274.99

GH3780QR Centre Ball.....£249.99

GH42750QR Off Centre Ball Head.....£164.99

#### GIOTTO

##### G2180 Fluid Head

G2180 Fluid Head.....£154.99

G2272M Low Profile 3 Way Head.....£199.99

G1173/148 GR Plate 1/4.....£29.99

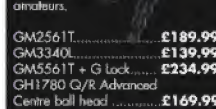
G1173/148 GR Plate 1/4.....£29.99

### GITZO MONOPODS New Oxford Street store only

#### GIOTTO

##### Gitzo monopods continue to set the standard for professionals and advanced amateurs.

GM2561T.....£189.99  
GM3340L.....£139.99  
GM5561T + G Lock.....£234.99  
GH1780 Q/R Advanced Centre ball head.....£169.99





#### BACKPACKS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

**lowepro**

**Slingshot**  
Perfect for photo-journalists. The world's best selling slingshot design bags now features a tripod mount.

**NEW!**

Slingshot 102AW.....£39.99  
Slingshot 202AW.....£59.99  
Slingshot 302AW.....£94.99

Classified Sling 180AW.....£99.99  
Classified Sling 220AW.....£129.99

Passport Sling Mica **NEW!** £39.99  
**EXCLUSIVE TO JACOBS!**  
**COMING SOON.**

**lowepro**

**Flipside**  
Comfortable backpack series protects your digital SLR and laptop (250 & 350 models). Slide compartments give quick access to accessories.

Flipside 200 Blue/Blk/Red.....£59.99  
Flipside 300 Blue or Red.....£69.99  
Flipside 400 Blk/ Green.....£79.99

CompuDaypack Grey.....£69.99

Fastpack 100 Blue.....£44.99  
Fastpack 100 Black.....£44.99  
Fastpack 200 Blue.....£54.99  
Fastpack 200 Blk or Red.....£49.99  
Fastpack 250 Blk/Red.....£54.99  
Fastpack 350 Blue.....£69.99  
Fastpack 350 Black/Red.....£69.99

Inverse 100AW Blk/Blk/Gm.....£59.99  
Inverse 200AW Blue.....£69.99  
Inverse 200AW Black.....£69.99  
Inverse 200AW Green.....£69.99

**lowepro**

**NEW!**

**Versapack**  
The ultimate dual-compartment DSLR backpack: flexible, lightweight and incredibly versatile.

Versapack 200AW Blk, Blue.....£59.99

Pro Trekker 300AW.....£229.99  
Pro Trekker 400AW.....£263.99  
Pro Trekker 600AW.....£289.99

Rover AW2 Black/Grey.....£89.99

Vertex 100AW.....£89.99  
Vertex 200AW.....£114.99  
Vertex 300AW.....£144.99

Pro Runner 200AW **NEW!** £59.99  
Pro Runner 300AW.....£79.99  
Pro Runner 350AW.....£119.99  
Pro Runner 450AW.....£139.99  
Pro Runner X 350AW.....£189.99  
Pro Runner X 450AW.....£229.99

Primus AW Black.....£89.97

**thinkTANK photo**

**Shape Shifter**  
Expands and contracts to fit your equipment. Holds photo gear & 17" laptop.

Shape Shifter.....£213.50

**Street-walker**  
Slim, vertically styled & lightweight.

Street Walker.....£96.99  
Street Walker Pro.....£122.60  
Street Walker Hard Drive.....£142.99  
Airport Antidote V2.....£149.99  
Airport Ultralight V2.....£124.99  
Airport Antidote V2.....£234.99  
Airport Takeoff.....£249.99  
Airport Check In.....£101.70  
Airport Acceleration V2.....£194.10

**KATA**

**DPS**  
Features innovative Thermo Shield Technology adding protective rigidity when needed.

DPS DR-465i Black.....£54.99  
DPS DR-466i Black.....£59.99  
DPS DR-467i Black.....£69.99

3N1 Sling Backpack 10.....£59.99  
3N1 Sling Backpack 20.....£89.99  
3N1 Sling Backpack 30.....£99.99

3N1 Sling Laptop Small.....£119.99  
3N1 Sling Laptop Med.....£139.99  
3N1 Sling Laptop Large.....£159.99

**CRUMPLER**

Messenger Boy Half Photo Black, Green, Mahogany.....£89.97  
Messenger Boy Half Photo White.....£89.97

#### ACCESSORIES

**lowepro**

**Straps & Accessories**

Belt & Buckle.....£19.99  
DMC-2 Memory Wallet.....£15.99  
Filter Pocket.....£19.97  
Pixel Pack V1 Mem Wallet.....£9.99  
Pixel Pack V2 Mem Wallet.....£26.99  
S&F Light Belt 9.....£26.99  
Transporter Strap.....£24.99  
Speedster Strap.....£19.97  
Verbal Tech Shoulder Strap.....£29.99

**thinkTANK photo**

**Modular Components**

Lens Drop In.....£25.60  
Lens Changer 15.....£16.80  
Lens Changer 25.....£17.99  
Lens Changer 35.....£19.40  
Lens Changer 50.....£19.99  
Lens Changer 75 Pop Down.....£25.99  
Lens Changer 300.....£32.99  
Large Lens Drop In.....£28.99  
Speed Changer.....£35.99  
Whip It Out.....£32.59  
R U Thirsty?.....£16.99  
The Chimp Cage.....£28.99  
Lightening Fast.....£25.60  
Bum Bag.....£25.60

**Skin Components**

Skin 50.....£19.99  
Skin Chimp Cage.....£28.99  
Skin Double Wide.....£32.59  
Skin 75 Pop Down.....£25.60  
Skin Straps.....£25.60  
Skin Set.....£108.50

**Tripod Case**

Bazooka.....£42.99  
Humungous Bazooka.....£54.50

#### HOLDALLS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

**lowepro**

**Altus**  
Quick access lid, card storage, adjustable strap & divider.

Altus 140.....£19.99 SAVE £5 when bought with any DSLR/DSC.

Apex 100AW Black/Blue.....£24.99  
Apex 110AW Black.....£27.99  
Apex 110AW Blue.....£27.99  
Apex 120AW Black.....£31.99  
Apex 140AW Black/Blue.....£34.99

Cirrus 120 Black.....£28.97  
Cirrus 120 Blue.....£28.99  
Cirrus 140 Black.....£33.99  
Cirrus TLZ 5 Black.....£22.99  
Cirrus TLZ 5 Blue.....£24.99  
Cirrus TLZ 15 Black.....£29.99  
Cirrus TLZ 25 Black.....£34.99

**Classified**  
Fast access bag with slim profile.

Classified 140AW Blk/Sep.....£69.99  
Classified 160AW Black.....£84.99  
Classified 160AW Sepia.....£84.99  
Classified 200AW Blk/Sep.....£99.99  
Classified 250AW Blk/Sep.....£109.99

**lowepro**

**Magnum**  
An essential toolbox for the photographer. Extra-portable, durable & flexible with a sturdy base offering sturdy & stable protection.

Magnum 400AW.....£159.99  
Magnum 650AW.....£199.99

Nova 140AW Black.....£29.99  
Nova 140AW Blue.....£24.97  
Nova 140AW Black.....£39.99  
Nova 170AW Black.....£44.99  
Nova 180AW Black.....£49.99  
Nova 180AW Blue.....£49.99  
Nova 190AW Black.....£59.99  
Nova 200AW Black.....£59.99

Rezo 110AW.....£18.99  
Rezo 120AW.....£24.99  
Rezo 140AW.....£29.99  
Rezo 160AW.....£34.99  
Rezo 170AW.....£39.99  
Rezo 180AW.....£44.99  
Rezo 190AW.....£49.99  
Rezo TLZ 10.....£21.99  
Rezo TLZ 20.....£27.99

**lowepro**

**Stealth**  
Generous all-in-one bag.

Stealth Reporter D100AW.....£64.99  
Stealth Reporter D200AW.....£74.99  
Stealth Reporter D300AW.....£84.99  
Stealth Reporter D400AW.....£94.99  
Stealth Reporter D550AW.....£104.99  
Stealth Reporter D650AW.....£124.99

Edit 110 Video Case.....£24.99

**thinkTANK photo**

**Urban Disguise**  
Protect your equipment without attracting attention.

Urban Disguise 10.....£49.99  
Urban Disguise 20.....£69.99  
Urban Disguise 30.....£94.71  
Urban Disguise 35.....£108.50  
Urban Disguise 40.....£108.50  
Urban Disguise 50.....£122.99  
Urban Disguise 60.....£137.70  
Urban Disguise 70 Pro.....£138.70

**KATA**

**Digital Case**  
Includes ample pockets and a waterproof cover.

DC-433 Digital Case.....£24.99  
DC-435 Digital Case.....£24.99  
DC-439 Digital Case.....£36.99  
DC-445 Digital Case.....£39.99

**CRUMPLER**

**Messenger Boys**  
Fit DSLR & lenses into this snug shoulder bag. Features waterproof lining, adjustable strap & extra padding.

Messenger Boy 2500 Blk.....£29.97  
Messenger Boy 3000 Blk.....£34.97  
Messenger Boy 5500 Blk.....£59.97  
Messenger Boy 5500 White.....£59.97

**Billingham**

British made bags made from water-proof canvas, with non-absorbent lining and seams that are bound with water-proof tape.

Hadley Pro Khaki/Tan.....£CALL  
Hadley Digital Khaki.....£CALL  
Hadley Small Black.....£CALL  
Hadley Small Khaki.....£CALL  
Hadley Large Black.....£CALL  
Hadley Large Khaki.....£CALL  
L2 Khaki.....£CALL  
S225 Khaki.....£CALL  
S335 Khaki.....£CALL  
S335 Black.....£CALL  
S445 Black or Khaki.....£CALL  
SP40 Shoulder Pad Black.....£CALL  
207 Shoulder Bag Black.....£CALL  
207 Shoulder Bag Khaki.....£CALL  
307 Shoulder Bag Khaki.....£CALL  
MBIL F1.4 Khaki FibreNyte.....£CALL  
MBIL F2.8 Khaki FibreNyte.....£CALL  
MBIL F2.8 Black FibreNyte.....£CALL

**Rain Cover**

Hydrophobia 70-200.....£99.99  
Hydrophobia Flash 70-200.....£109.60  
Hydrophobia 300-600.....£108.97  
Remote Control 10.....£35.99  
Remote Control 20.....£43.80

**Belt Packs**

Speed Racer.....£94.71  
Speed Freak.....£86.80  
Speed Demon.....£71.50  
Pro Speed Belt V2.....£25.60  
Pixel Racing Harness V2.....£25.97  
Steroid Speed Belt V2.....£34.60  
Pro Speed BeltS.....£25.60  
Thin Skin Belt V2.....£18.91

**Accessories**

Camera Strap Black/ Grey.....£17.99  
Camera Support Straps.....£8.99  
Camera Strap Black/Blue.....£17.99  
Cable Management 10.....£9.99  
Digital Holster Harness.....£17.99  
Belly Dancer Harness.....£32.59  
Shoulder Harness.....£19.70  
Pixel Pocket Rocket.....£11.99  
Rotation 360°.....£184.70  
EP-NSI.....£25.60  
ID Tag.....£17.99  
Cable Management 50.....£19.99  
EPC.....£25.60  
EPC-MII.....£25.60  
EPA.....£25.60  
AA Low Dividers.....£27.99  
AS Low Dividers.....£42.99

#### TOPLoadERS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

**lowepro**

**NEW!**

**Toploader**  
Holster-style bag with strap & belt loop for DSLR & lens.

Toploader Zoom 45AW.....£39.99  
Toploader Zoom 50AW.....£44.99  
Toploader Zoom 55AW.....£49.99  
Toploader Zoom Pro 65AW.....£64.99  
Toploader Zoom Pro 70AW.....£69.99  
Toploader Zoom Pro 75AW.....£74.99

TLZ1 Black.....£29.97  
TLZ1 Navy.....£39.97

**thinkTANK photo**

**Digi Holster**  
For DSLR's, each feature two vertical lengths to accommodate different size lenses.

Digital Holster 10.....£32.99  
Digital Holster 20.....£39.99  
Digital Holster 30.....£49.99  
Digital Holster 40.....£49.99  
Digital Holster 50.....£57.90

**KATA**

**Digi Holster**  
Added protection plus fast & easy access when you need it.

ALL KATA UP TO £35 CASHBACK ENDS 31/11/11

DH-421 Digi Holster S.....£24.97  
DH-423 Digi Holster M.....£29.99  
DH-425 Digi Holster L.....£34.99

#### POUCHES

**lowepro**

**Apex**  
Inc. All weather cover.

Apex 5AW Blue.....£6.99  
Apex 10AW Blk/Blue.....£19.99  
Apex 20AW Black.....£19.99  
Apex 20AW Blue.....£19.97  
Apex FV AW Blue.....£19.99  
Apex FV AW Black.....£19.97

Napoli 5 Black.....£10.99  
Napoli 10 Black.....£24.99  
Napoli 20 Black.....£24.99  
Napoli 30 Black.....£16.99

**NEW!**

Porkfina 10 Blk/Red/Ivory.....£21.99  
Porkfina 20 Blk/Red/Ivory.....£24.99

Rezo 10.....£13.99  
Rezo 20.....£15.99  
Rezo 30.....£24.99  
Rezo 40.....£13.99  
Rezo 50.....£24.99  
Rezo 60.....£24.99

Slickpack Pouch 10.....£21.99  
Slickpack Pouch 30.....£24.99  
Slickpack Pouch 60AW.....£25.99

**Tasca**  
Neoprene fabric with clasp opening.

Tasca 10 Blue/Red.....£5.99  
Tasca 20 Blue.....£5.97

**CRUMPLER**

Messenger Boy 55 Mahogany or White.....£6.99

Messenger Boy 55 Black.....£13.99  
Messenger Boy 55 Green.....£9.99  
Messenger Boy 80 Mahog.....£9.99  
Messenger Boy 80 Green/ White.....£9.99

PP70 & Strap Black/Red.....£15.99

**Vests & Rain Covers**

Jacobs Photo Vest L.....£49.99  
Dankie Photo Vest S, XL.....£119.99  
Dankie Photo Vest XXL.....£129.99  
Jacobs Rain Cover S.....£19.99  
Jacobs Rain Cover M.....£24.99  
Jacobs Rain Cover L.....£29.99



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## DIGITAL PHOTO & VIDEO

**THE UK'S LARGEST INDEPENDENT PHOTOGRAPHIC RETAILER!**

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Write to us at: Jacobs Digital  
Jacobs House, Meridian East, Meridian  
Business Park, Leics. LE19 1WZ

### Canon DIGI COMPACTS

Powershot A495.....	£79.99
Ixus 105.....	£129.00
Ixus 130.....	£149.99
Ixus 210.....	£219.99
Powershot SX120IS.....	£149.97
Powershot SX20IS.....	£299.00
Powershot D10.....	£249.00
Powershot S90.....	£329.97
Powershot G11.....	£399.00



Canon P/shot SX130IS

<b>£199.00</b>
Megapixels.....12.1
Optical Zoom.....12x
LCD Screen.....3-inch
Colours.....●●●●●



Canon P/shot SX210IS

<b>£249.99</b>
Megapixels.....14.1
Optical Zoom.....14x
LCD Screen.....3-inch
Colours.....●●●●●

Canon Powershot S95

- 10.0 Megapixels
- 3.8x Optical Zoom
- Image Stabiliser
- ISO 3200
- RAW Shooting
- 3" LCD Screen
- HD Movies



<b>£399.00</b>
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Canon Powershot G12

- 10.0 Megapixels
- 5x Optical Zoom
- 28mm Wide Angle
- Hybrid Image Stabiliser
- ISO 12800
- RAW Shooting
- HS System
- 2.8" Vari-angle LCD Screen
- 720p HD Movies



<b>£499.00</b>
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### Panasonic DIGI COMPACT CAMERAS

Lumix FP1.....	£139.00
Lumix FS10.....	£129.99
Lumix FS11.....	£139.99
Lumix FS30.....	£149.99
Lumix TZ8.....	£229.99
Lumix FZ38.....	£249.99
Lumix FT2.....	£329.00



Panasonic Lumix FP3

<b>£99.99</b>
Megapixels.....14.1
Optical Zoom.....4x
LCD Screen.....3-inch
Colours.....●●●●●

Panasonic Lumix TZ6 Black

- 10.1 Megapixels
- 12x Optical Zoom
- 2.7" LCD
- Face Detection
- Intelligent Auto mode
- 40MB Internal Memory



<b>£149.99</b>
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Panasonic Lumix ZX3

<b>£249.00</b>
Megapixels.....14.1
Optical Zoom.....8x
LCD Screen.....2.7-inch
Colours.....●●●●●



Panasonic Lumix TZ10

<b>£249.99</b>
Megapixels.....14.1
Optical Zoom.....12x
LCD Screen.....2.7-inch
Colours.....●●●●●



Panasonic Lumix LX3

<b>£329.99</b>
Megapixels.....10.1
Optical Zoom.....2.5x
LCD Screen.....3-inch
Colours.....●●●●●

### FUJIFILM DIGI COMPACT CAMERAS

Finepix AV100.....	£69.00
12MP, 3x Op Zoom.....	
Finepix JX200.....	£99.99
12MP, 5x Op Zoom.....	
Finepix Z70.....	£99.99
12MP, 5x Op Zoom.....	
Finepix S1600.....	£149.00
12MP, 15x Op Zoom.....	



Fuji Finepix XP10

<b>£129.99</b>
Megapixels.....12.2
Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours.....●●●●●



Fuji Finepix JZ500

<b>£179.00</b>
Megapixels.....14.1
Optical Zoom.....10x
LCD Screen.....2.7-inch
Colours.....●●●●●



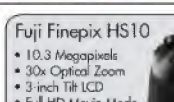
Fuji Finepix F80EXR

<b>£179.99</b>
Megapixels.....12.0
Optical Zoom.....18x
LCD Screen.....3-inch
Colours.....●●●●●



Fuji Finepix S2500HD

<b>£179.99</b>
Megapixels.....12.2
Optical Zoom.....18x
LCD Screen.....3-inch
Colours.....●●●●●



Fuji Finepix HS10

- 10.3 Megapixels
- 30x Optical Zoom
- 3-inch Tilt LCD
- Full HD Movie Mode
- Triple Image Stabiliser
- Electronic Viewfinder
- Motion Panorama
- Motion Remover



<b>£309.00</b>
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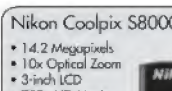
### Nikon DIGI COMPACT CAMERAS

Coolpix L22.....	£69.00
Coolpix L110.....	£179.00
Coolpix P100.....	£299.99
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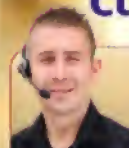
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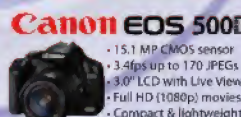


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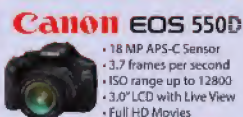


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- 3.0" LCD with Live View
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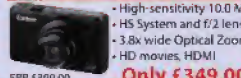
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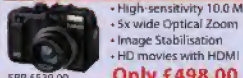
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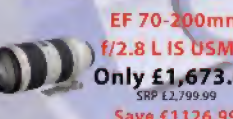
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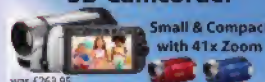
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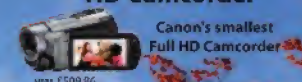
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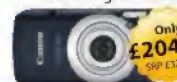
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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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## Panasonic GF1 + 14-45mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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A high performance backpack with a large capacity & protection from the elements.

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SRP £106.95

## RUCKSACKS

Pro Roller X 100	£286.99
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Pro Runner 200 AW	£59.99
Pro Runner 300 AW	£69.99
Pro Runner 350 AW	£119.99
Pro Runner 450 AW	£139.99
Pro Runner X350 AW	£179.99
Pro Runner X450 AW	£219.99
Versapack 200 AW	£54.00
Pro Trekker 300 AW	£224.99
Pro Trekker 400 AW	£264.99
Pro Trekker 600 AW	£299.99
Vertex 100 AW	£89.99
Vertex 200 AW	£109.99
Vertex 300 AW	£159.99
Flipside 200	£59.99
Flipside 300	£69.99

## SLING PACK PACKS

Slingshot 100 AW	£34.99
Slingshot 102 AW <b>NEW</b>	£54.99
Slingshot 302 AW <b>NEW</b>	£79.99
Classified Sling 180 AW	£111.99
Fastpack 100	£40.99
Fastpack 200	£49.99
Fastpack 250	£54.99
Fastpack 350	£61.99

## COMPACT CASES

Apex 5 AW Black	£6.95
Apex 10 AW	£14.99
Apex 20 AW	£15.99
Apex 30 AW	£16.99
Apex 60 AW	£18.99
Apex 100 AW	£21.99
Apex 110 AW	£22.99
Apex 120 AW	£27.99
Apex 140 AW	£31.99

## SHOULDER BAGS

Impulse 110	£29.99
Impulse 130	£34.99
Magnum 200	£119.99
Magnum 400 Black	£149.99
Magnum 650 Black	£189.99
Stealth Reporter D100 AW	£59.99
Stealth Reporter D200 AW	£69.99
Stealth Reporter D300 AW	£79.99
Stealth Reporter D400 AW	£99.99
Stealth Reporter D550 AW	£109.99
Stealth Reporter D650 AW	£114.99
Nova 140 AW	£24.99
Nova 160 AW	£28.99
Nova 170 AW	£32.99
Nova 180 AW	£42.99
Nova 190 AW	£49.99
Nova 200 AW	£56.99
Nova Micro AW	£12.99
Classified 140AW	£69.99
Classified 160AW	£79.99
Classified 200AW	£99.99
Classified 250AW	£109.99

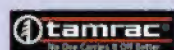
## TOPLOADING BAGS

TLZ 1 - Black / Navy	£19.99
TLZ 2 - Navy	£20.99
Toploader Zoom 45 AW <b>NEW</b>	£27.99
Toploader Zoom 50 AW <b>NEW</b>	£31.99
Toploader Zoom 55 AW <b>NEW</b>	£35.99
Top Loader Pro 65 AW	£49.99
Top Loader Pro 75 AW	£101.99

Can't see the bag you are after? Not sure if it fits your camera gear?

Visit us on-line or in-store for full details.

With cameras often being seen as the star of the show, the importance of a good, high quality bag to house your expensive photographic kit in is one decision that shouldn't be overlooked. From small, pocketable pouches to hard-wearing, multi-product rucksacks across brands such as Lowepro, Kata, Crumpler and Tamrac, time taken in selecting the right bag for you is time well spent.



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### Tamrac Adventure 74

**Our Price £59.99**

SRP £98.99

## COMPACT CASES

5214 T14 - Black	£8.99
5415 Explorer 15 - Black	£9.19
3814 Neo Sleeves	from £12.69
3817 Neo Digital 17 - Black	£13.99

## TOPLOADING BAGS

3320 Aero Zoom 20	£17.99
3325 Aero Zoom 25	£21.99
5513 Adventure Zoom 3	£24.99



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off SRP



### Tamrac Expedition 6x

**Our Price £99.99**

SRP £177.99



**SAVE £72**  
off SRP



### Tamrac Expedition 5x

**Our Price £84.99**

SRP £156.99

## SHOULDER BAGS

5534 Adventure Messenger 4	£40.99
5564 Explorer 400	£39.90

## RUCKSACKS

5546 Adventure 6	£65.99
3385 Aero 85	£79.99
5550 Adventure 10	£99.99
767 Photo Trail - Black	£112.39
5587 Expedition 7x	£129.99



**SAVE £15**  
off SRP



### Tamrac Velocity 7x

**Our Price £39.99**

SRP £62.99



**SAVE £30**  
off SRP



### Kata DR-465 DPS Rucksack

**AP Special! £39.95**

SRP £69.95

## COMPACT CASES

KT A00D Snapshot D Flap	£6.95
KT 020D Pixel D Loop Pouch	£5.95
DP-403 Digital Pouch	£11.95
DP-405 Digital Pouch	£12.95
DP-413 Digital Pouch	£15.95

## TOPLOADING BAGS

KT A16KB Macro KS	£29.99
DH-421 Digital Holster	£24.95



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off SRP



### Kata D-3N1-20 DPS

**Our Price £89.95**

SRP £109.95



**SAVE £20**  
off SRP



### Kata PL-220 Rucksack

**AP Special! £239.95**

SRP £259.95

## SHOULDER BAGS

DC-439 Digital Case	£39.95
DC-441 Digital Case	£44.95
EXO-12 GDC Small (4)	£59.95
CS-17 Camera Satchel L	£149.95

## RUCKSACKS

R-103 GDC Rucksack	£144.99
R-106 GDC Rucksack	£199.95
R-104 GDC Rucksack	£219.99



**SAVE**



### Kata KT A16KS Macro KS

**Our Price £14.99**

SRP £29.99





We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!

Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	<b>£26.99</b> 65ml	<b>£3.99</b> 70ml, 3 for <b>£10.99</b>	Photo 1200
T007 Black	<b>£22.99</b> 160ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	<b>£18.99</b> 48ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915
T009 Colour	<b>£26.99</b> 65ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£19.99</b> 180ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	C42, C44, C46
T027 Colour	<b>£22.99</b> 48ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	C62, CX3200
T036 Black	<b>£9.99</b> 10ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	440, 460, 680, Photo 700, 750, 1200
T037 Colour	<b>£11.99</b> 25ml	<b>£4.99</b> 31ml, 3 for <b>£13.99</b>	740, 760, 800, 850, 860, 1160
T040 Black	<b>£19.99</b> 170ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	440, 640, 680, 740, 760, 1160
T041 Colour	<b>£19.99</b> 37ml	<b>£4.99</b> 46ml, 3 for <b>£13.99</b>	Photo 700, 750
T050 Black	<b>£19.99</b> 160ml	<b>£2.99</b> 16ml, 3 for <b>£7.99</b>	Photo 950, 960
T051 Black	<b>£19.99</b> 240ml	<b>£2.99</b> 20ml, 3 for <b>£7.99</b>	
T052 Colour	<b>£19.99</b> 35ml	<b>£3.99</b> 39ml, 3 for <b>£10.99</b>	
T053 Colour	<b>£19.99</b> 43ml	<b>£3.99</b> 48ml, 3 for <b>£10.99</b>	
T0331-336 Set of 7	<b>£102.99</b>	<b>£29.99</b> 3 sets for <b>£87.99</b>	
T0331/2/3, each	<b>£14.99</b> 17ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0334/5/6, each	<b>£14.99</b> 17ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0341-347 Set of 7	<b>£119.99</b>	Not Available.	Photo 2100
T0341/8, each	<b>£14.99</b> 17ml	Not Available.	
T0342/3/4, each	<b>£17.99</b> 17ml	Not Available.	
T0345/6/7, each	<b>£17.99</b> 17ml	Not Available.	
T0441-454 Set of 4	<b>£40.99</b>	<b>£14.99</b> 3 sets for <b>£42.99</b>	C64, C66, C68, C86,
T0441 Black	<b>£17.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	CX3600/CX350, CX4600, CX4800
T0452/3/4, each	<b>£9.99</b> 9ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	R200, R220, R300, R320, R340
T0481-486 Set of 6	<b>£61.99</b>	<b>£19.99</b> 3 sets for <b>£56.99</b>	RX500, RX600, RX620, RX640
T0481/2/3, each	<b>£13.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Photo R800, R1800
T0484/5/6, each	<b>£13.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0540-549 Set of 8	<b>£102.99</b>	<b>£35.99</b> 3 sets for <b>£99.99</b>	
T0540 Gloss	<b>£7.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	Photo R240, R245,
T0541/2/3/4, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	RX420, RX425, RX520, RX525
T0547/8/9, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	Photo R2400
T0551-554 Set of 4	<b>£29.99</b>	<b>£14.99</b> 3 sets for <b>£42.99</b>	
T0551 Black	<b>£8.99</b> 9ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>	D68, D88,
T0552/3/4, each	<b>£8.99</b> 9ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	DX3600/3850, DX4200/4250, DX4800/4850
T0591-599 Set of 8	<b>£94.99</b>	Check Website.	
T0591/2/3, each	<b>£11.99</b> 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0594/5/6, each	<b>£11.99</b> 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0597/8/9, each	<b>£11.99</b> 13ml	Check Website.	DX400/440/500/500/6000/7000/7400/8400/9400
T0611-614 Set of 4	<b>£29.99</b>	<b>£14.99</b> 3 sets for <b>£42.99</b>	Photo 1400
T0611 Black	<b>£8.99</b> 9ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0612/3/4, each	<b>£8.99</b> 9ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Photo P50, R265, R285, R300
T0711-714 Set of 4	<b>£29.99</b>	<b>£14.99</b> 3 sets for <b>£42.99</b>	RX560, RX585, RX685
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	PX650, PX700/710W, PX800/810FW
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	Photo R1800
T0791-796 Set of 6	<b>£70.99</b>	Check Website.	
T0791/2/3, each	<b>£11.99</b> 10ml	Check Website.	Photo R2800
T0794/5/6, each	<b>£11.99</b> 10ml	Check Website.	
T0801-806 Set of 6	<b>£45.99</b>	<b>£19.99</b> 3 sets for <b>£57.99</b>	Photo RX700
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0870-879 Set of 8	<b>£76.99</b>	Check Website.	
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-969 Set of 8	<b>£78.99</b>	Not Available.	
T0961/2/3, each	<b>£9.99</b> 11.4ml	Not Available.	
T0964/5/6, each	<b>£9.99</b> 11.4ml	Not Available.	
T0967/8/9, each	<b>£9.99</b> 11.4ml	Not Available.	
T5591-6 Set of 6	<b>£61.99</b>	Not Available.	
T5591/2/3, each	<b>£11.99</b> 12ml	Not Available.	
T5594/5/6, each	<b>£11.99</b> 12ml	Not Available.	

Please call or check our website if you cannot find cartridges for your printer.

### WIDE FORMAT INK



<b>EPSON Stylus Pro 3800, 3880</b>	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	<b>£44.99</b>
<b>EPSON Stylus Pro 4000, 4400, 7600, 9600</b>	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	<b>£44.99</b>
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	<b>£69.99</b>
<b>EPSON Stylus Pro 4800, 4880:</b>	
T6051/6052/6058/6063/6064/6065/6066/606C/6067/6138/6059 110ml	<b>£44.99</b>
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	<b>£69.99</b>
<b>EPSON Stylus Pro 7800, 7880, 9800:</b>	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	<b>£44.99</b>
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	<b>£69.99</b>

Please call or check our website for further details

EOE: Prices may be subject to change, but hopefully not!



#### Canon Compatibles

BCI3e Black 26ml	<b>£2.99</b>
BCI3e C/M/Y 15ml	<b>£2.99</b>
BCI6 B/C/M/Y 15ml	<b>£2.99</b>
BCI6 PC/PMR/G 15ml	<b>£2.99</b>
PGI5 Black 26ml	<b>£5.99</b>
CL18 Black 15ml	<b>£4.99</b>
CL18 B/C/M/Y 15ml	<b>£4.99</b>
CL18 PC/PM 15ml	<b>£4.99</b>
PGI520 Black 19ml	<b>£5.99</b>
CL1521 B/C/M/Y/G 9ml	<b>£4.99</b>
BCI10 Black (3 pack)	<b>£4.99</b>
BCI15 Black (2 pack)	<b>£4.99</b>
BCI15 Colour (2 pack)	<b>£5.99</b>
BCI24 Black 9ml	<b>£1.99</b>
BCI24 Colour 16ml	<b>£2.99</b>
PG37 Black 12ml	<b>£9.99</b>
PG50 Black 26ml	<b>£12.99</b>
CL38 Colour 12ml	<b>£12.99</b>
CL51 Colour 24ml	<b>£14.99</b>

#### Canon Originals

BCI16 Colour (2 pack)	<b>£21.99</b>
BCI3e Black 26ml	<b>£10.99</b>
BCI3e C/M/Y 13ml	<b>£9.99</b>
BCI6 B/C/M/Y 13ml	<b>£9.99</b>
BCI6 PC/PMR/G 13ml	<b>£9.99</b>
PGI5 Black 26ml	<b>£12.99</b>
CL18 B/C/M/Y 13ml	<b>£11.99</b>
CL18 PC/PMR/G 13ml	<b>£11.99</b>
PGI7 Black 26ml	<b>£11.99</b>
PGI9 Clear 101ml	<b>£11.99</b>
PGI9 PB/MB/C/M/Y 14ml	<b>£10.99</b>
PGI9 PC/PMR/G/G 14ml	<b>£10.99</b>
PGI520 Black 19ml	<b>£9.99</b>
CL1521 B/C/M/Y/G 9ml	<b>£8.99</b>
PG37 Black 11ml	<b>£12.99</b>
PG40 Black 16ml	<b>£15.99</b>
PG50 Black 22ml	<b>£22.99</b>
PG510 Black 9ml <b>NEW</b>	<b>£11.99</b>
PG512 Black 9ml <b>NEW</b>	<b>£15.99</b>
CL38 Colour 9ml	<b>£16.99</b>
CL41 Colour 12ml	<b>£19.99</b>
CL51 Colour 21ml	<b>£26.99</b>
CL52 Photo 21ml	<b>£19.99</b>
CL511 Colour 9ml <b>NEW</b>	<b>£15.99</b>
CL513 Colour 13ml <b>NEW</b>	<b>£19.99</b>
KP-36IP Ink & Paper	<b>£12.99</b>
KP-108IP Ink & Paper	<b>£29.99</b>

Many more in stock!

#### Dell Compatibles

Series 1 Black (T0529)	<b>£11.99</b>
Series 1 Black (T0530)	<b>£12.99</b>
Series 5 Black (M4640)	<b>£11.99</b>
Series 5 Black (M4646)	<b>£12.99</b>

Many more in stock!



#### HP Compatibles

No.15 Black 46ml	<b>£4.99</b>
No.21 Black 10ml	<b>£7.99</b>
No.22 Colour 21ml	<b>£11.99</b>
No.45 Black 45ml	<b>£4.99</b>
No.56 Black 24ml	<b>£9.99</b>
No.57 Colour 24ml	<b>£12.99</b>
No.58 Photo 24ml	<b>£12.99</b>
No.78 Colour 45ml	<b>£9.99</b>
No.88XL B/C/M/Y each	<b>£9.99</b>
No.110 Colour 12ml	<b>£10.99</b>
No.300XL Black 18ml	<b>£14.99</b>
No.300XL Colour 18ml	<b>£16.99</b>
No.336 Black 10ml	<b>£7.99</b>
No.337 Black 24ml	<b>£10.99</b>
No.338 Black 24ml	<b>£10.99</b>
No.339 Black 34ml	<b>£12.99</b>
No.342 Colour 21ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Colour 20ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/PC/PM each	<b>£4.99</b>
No.363 Set of 6	<b>£24.99</b>

#### HP Originals

No.21 Black 5ml	<b>£11.99</b>
No.22 Colour 5ml	<b>£14.99</b>
No.38 PB/MB/G/Y 27ml	<b>£26.99</b>
No.38 C/M/Y/PC/PM 27ml	<b>£26.99</b>
No.56 Black 19ml	<b>£16.99</b>
No.57 Colour 17ml	<b>£24.99</b>
No.58 Photo 17ml	<b>£22.99</b>
No.59 Grey 17ml	<b>£22.99</b>
No.100 Grey 15ml	<b>£22.99</b>
No.110 Colour 5ml	<b>£18.99</b>
No.300 Black 4ml	<b>£10.99</b>
No.300XL Black 11ml	<b>£22.99</b>
No.300 Colour 4ml	<b>£12.99</b>
No.300XL Colour 11ml	<b>£26.99</b>
No.337 Black 11ml	<b>£17.99</b>
No.338 Black 11ml	<b>£17.99</b>
No.339 Black 21ml	<b>£24.99</b>
No.343 Colour 7ml	<b>£18.99</b>
No.344 Colour 14ml	<b>£26.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.350XL Black 25ml	<b>£25.99</b>
No.351 Colour 3.5ml	<b>£13.99</b>
No.351XL Colour 14ml	<b>£27.99</b>
No.363 Black 6ml	<b>£13.99</b>
No.363 C/M/Y/PC/PM each	<b>£8.99</b>
No.363 Set of 6	<b>£39.99</b>
No.364 Black 6ml	<b>£8.99</b>
No.364 PB/C/M/Y 3ml	<b>£7.99</b>
No.901 Black 4ml	<b>£11.99</b>
No.901 Colour 9ml	<b>£16.99</b>

Many more in stock!



#### Lexmark Compatibles

No.1 Colour	<b>£10.99</b>
No.2 Colour	<b>£11.99</b>
No.3 Black	<b>£14.99</b>
No.16 Black	<b>£10.99</b>
No.17 Black	<b>£9.99</b>
No.26 Colour	<b>£12.99</b>
No.27 Colour	<b>£11.99</b>
No.31 Photo	<b>£11.99</b>
No.32 Black	<b>£9.99</b>
No.33 Colour	<b>£11.99</b>
No.34 Black	<b>£11.99</b>
No.35 Colour	<b>£12.99</b>

#### Lexmark Originals

No.1 Colour	<b>£16.99</b>
No.14 Black	<b>£16.99</b>
No.15 Colour	<b>£18.99</b>
No.17 Black	<b>£13.99</b>
No.23 Black	<b>£14.99</b>
No.24 Colour	<b>£16.99</b>
No.27 Colour	<b>£14.99</b>
No.28 Black	<b>£13.99</b>
No.29 Colour	<b>£14.99</b>
No.31 Photo	<b>£24.99</b>
No.32 Black	<b>£15.99</b>
No.33 Colour	<b>£17.99</b>
No.34 Black	<b>£20.99</b>
No.35 Colour	<b>£24.99</b>
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AA Ultimate Lithium (4)	£6.99 £5.99

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A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Enigizer and Blumax. All batteries come with a 2 year guarantee.

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#### Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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+1x BP-E11: £111.99 +2x BP-E11: £132.99	
For Canon 450/500/1000D	£89.99
+1x LP-E5: £78.99 +2x LP-E5: £87.99	
For Nikon D40/D60	£39.99
+1x EN-EL9: £51.99 +2x EN-EL9: £63.99	
For Nikon D80/D90	£94.99
+1x EN-EL9: £109.99 +2x EN-EL9: £124.99	
For Nikon D300/D700	£139.99
+1x EN-EL3E: £184.99 +2x EN-EL3E: £249.99	
For Sony A200/A350	£69.99
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Li-Ion Charger	
A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	£14.99

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The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	£29.99

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A comprehensive range of specialist batteries - see our website for full range.	
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Full range of coin cells in stock

#### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
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A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.	£34.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit	£42.99
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND8 Filter, 1x ND16 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	

### LENS HOODS & CAPS

#### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-5.6	£9.99
ET-65B Canon 70-300/4.5-5.6	£9.99
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HB-25 Nikon 24-85/2.4-2.8	£12.99
HB-37 Nikon 55-200/7.99	£7.99
HB-45 Nikon 18-55/1.8	£7.99
SH-006 Sony 18-200/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket metal black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods	
52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

### SPIRIT LEVELS

#### Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

#### Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99	
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### CLEANING

#### Sensor Cleaning - DRY

Sensor Loupe 7x with LED	£54.95
ZEEION Anti-static Blower	£37.95
SL7000 Arctic Buttery	£25.95

#### Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ KIT (1ml Solution, 4 Swabs)	£14.99

#### Camera / Lens Cleaning

Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99
LensPen Original	£9.99
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Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£3.99

Massive range of cleaning equipment on our website and in stock.

### SCREW-TYPE FILTERS

#### KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.

#### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 85mm!

#### Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 85mm!

#### Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

#### Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

#### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

#### Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/8/16, each	£11.99
58mm Starburst x4/8/16, each	£15.99
67mm Starburst x4/8/16, each	£21.99
72mm Starburst x4/8/16, each	£27.99

More sizes in stock, from 46 to 82mm!

#### Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

### FaderND Lord of the DARK

#### LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarising glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, cortical shaped frame to reduce the chance of vignetting.

Genuine LightCraftWorkshop filters - beware of imitations!

#### FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

#### ND500MC (fixed 9 stop)

77mm ND500MC	£64.99
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### STEPPING RINGS

#### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55
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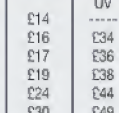
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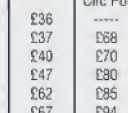
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Tamron 28-105mm F3.5-5.6 XR	New £99
Tamron 28-200mm F3.5-5.6 XR	E+ £109
Tamron 28-300mm F3.5-5.6 XR	E+ £159
Tokina 18-35mm F3.5-4.5 AF	E+ £59
Tokina 24-200mm F3.5-5.6 ATX	E+ £159
Tokina 28-80mm F2.8 ATX Pro	E+ £159
Tokina 35-300mm F4.5-5.6	E+ £159
1200AF Ringflash	E+ £165
2800AF Flash	E+ / E++ £120-£225
3200AF Flash	E+ / E++ £229-£245
4200AF Flash	E+ / E++ £249-£265
5200AF Flash	E+ / E++ £269-£285
5400 Xi Flash	E+ £59
CG1000 Grip Set	E+ £65-£75
IR1 Infra Red Set	E+ £59
MD90 + BP90 Drive	E+ £39
VC600 Vertical Grip	E+ £39
VC700 Vertical Grip	Exc / E++ £229-£245

**Nikon Manual - Please Phone**

Olympus	
OM4AT Black + 50mm F1.8	E+ £299
OM4AT Black Body Only	E+ £249
OM4AT Titanium + 50mm F1.8	E+ £249
OM4AT Titanium Body Only	E+ £249-£279
OM4 Black + 50mm F1.8	E+ £149
OM4 Black Body Only	E+ £119-£149
OM2SP Black Body Only	Exc / E++ £99-£129
OM2SP Chrome Body Only	E+ £75
OM2 Chrome Body Only	E+ £75
OM1N Chrome + 50mm F1.8	E+ £125
OM1N Chrome Body Only	As Seen / E+ £65-£79
OM1 Black + 50mm F1.8	E+ £79
OM1 Chrome + 50mm F1.8	E+ £79
OM40 Black + 50mm F1.8	E+ £79-£89
OM40 Black Body Only	Exc / E+ £49-£79
OM30 Chrome + 50mm F1.8	As Seen £69
OM20 Chrome Body Only	E+ £49
OM10 Chrome + 50mm F1.8	E+ £69
OM10 Chrome Body Only	E+ £39
OM10 + 50mm + 35-70mm + 70-210mm	As Seen £99
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35-70mm F3.5-4.5 Zuiko	E+ / E++ £39-£55
35-70mm F3.5-4.5 Zuiko	E+ £39
35-105mm F2.8 Zuiko	Exc / E+ £39
35-105mm F2.8 Zuiko	E+ £39
35-105mm F3.5-4.5 Zuiko	E+ £99
40mm F2.8 Zuiko	E++ £229
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50-135mm F3.5 Zuiko	E+ £249
65-200mm F4 Zuiko	E+ / E++ £99-£159
75-150mm F4 Zuiko	As Seen / E+ £39-£49
80mm F4 Auto Macro Zuiko	E+ £225
80mm F4 Macro Zuiko	E+ / E+ £159-£199
100-200mm F5 Zuiko	E+ £69
135mm F2.8 Zuiko	E+ £55
135mm F3.5 Zuiko	Exc / E+ £19-£39
135mm F4.5 Macro Zuiko	E+ £139
135mm F4.5 Zuiko Macro	E+ £249
180mm F2.8 Zuiko	E+ £349
200mm F4 Zuiko	E+ £49
300mm F4.5 Zuiko	E+ £149
400mm F6.3 Zuiko	E+ £59
600mm F6.3 Zuiko	E+ £59-£69
Power Bounce Grip 2	As Seen / E+ £25-£35
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Autobellows	E+ £99
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Auto Extension Tube 14	E+ £25
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**Minolta Manual - Please Phone**

Nikon AF	
F5 Body Only	E+ / Mint £949-£1,099
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F5 Body Only	E+ £299-£249
F4S Body Only	E+ / E+ £179
F100 + MB15 Grip	E+ £199
F100 Body Only	E+ / E++ £159-£239
F100 + MB10 Grip	As Seen / E+ £199-£239
F90 Body Only	E+ / E++ £399-£425
F80 + 28-100mm	Mint £129
F80 Black + MB16 Grip	E+ £89
F80 Black Body Only	E+ / E+ £99-£99
F80 Chrome Body Only	E+ £79
F80S Body Only	Unused £49
F80i Body Only	E+ £59
Pronea S + 30-200mm	Unused £79
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14-24mm F2.8 G AFs ED	Mint £99
17mm F2.8 ED AFs	E+ / Mint £299-£349
17-55mm F2.8 G AFs DX	E+ £69
18-35mm F3.5-4.5 AF	E+ / E++ £249-£299
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18-70mm F3.5-4.5 G AFs ED DX	E+ / E++ £129-£149
18-135mm F3.5-5.6 G AFs DX VR	E+ £159
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645N + 45-85mm FA	E+ £749
645N + 80-160mm	E+ / E++ £749
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80-160mm F4.5 FA	E+ £499
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150mm F3.5 A	E++ £159
200mm F4 A	E+ / Mint £139-£159
300mm F4 EDIF A	E+ £499
400mm F5.6 EDIF FA	E+ £749
120 Insert	E+ / Mint £59-£75
220 Insert	E+ / E++ £49-£55
Auto Bellows	Exc Demo £399
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67II + AE Prism	E+ £799-£849
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165mm F2.8 Pentax	As Seen / E+ £99-£199
200mm F4 Pentax	E+ / E++ £399-£449
200mm F4 Takumar	Exc / E+ £399-£199
300mm F4 Pentax	Exc Demo / E+ £279-£549
300mm F4 Takumar	As Seen / E+ £189-£349
500mm F5.6 Pentax	E+ £749-£1,399
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800mm F6.7 Pentax	E+ £2,299
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Extension Tube 1	Exc £15
Extension Tube 2	E+ £35
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Magnifying Hood	E+ £95

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Pentax Manual - Please Phone**

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600B Integral Complete	E+ £999-£1,249
600B Prio Complete	E+ £629
600B Prio Body + Mag	E+ £399
600B Mk1 Complete	E+ / E++ £369-£499
50mm F4 HFT	Exc / E+ £299-£399
50mm F4 PQ	E+ / E++ £549-£650
50mm F4 PQ EL	E+ £499-£599
120mm F4 PQS Macro	Exc Demo £1,299
120mm F5.6 HFT	E+ £399
150mm F4 HFT	Unused £599
150mm F4 PQ	Exc / E+ £249-£299
150mm F4 PQ Tole Xender	E+ £499
150mm F4 PQS	E+ £650
180mm F2.8 AF	E+ £1,299
180mm F2.8 PQ	E+ £1,099
250mm F5.6 HFT	E+ £399
350mm F5.6 HFT	E+ £499
2x HFT Converter	E+ £99-£99
120 Insert	E+ / New £20-£69
120 Magazine (600B)	E+ / E+ £59-£125
120 Magazine (600B)	E+ / Mint £99-£149
120 Magazine (6x4.5) 600B	E+ £199
Polaroid Mag 800B	E+ / E++ £35-£49
Polaroid Mag 800B	E+ / New £39-£199
45 Degree Prism	E+ £179
90 Degree Prism	E+ £299
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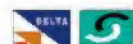
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## SRB~Griturn

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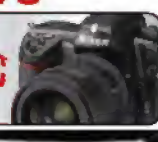
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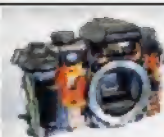
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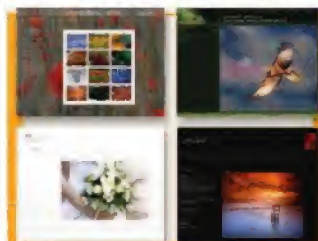
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# ROGER HICKS

Roger Hicks looks at how prices have risen and fallen in relation to 'real' money

**ANYONE** over the age of about 50 will remember the half-crown: the noblest, heaviest and most handsome of all common pre-decimalisation coins. Prior to 1946, they were made of sterling silver, and plenty of the old coins were still in circulation when I was a boy in the 1950s. After 1946, half-crowns were made of cupronickel.

At the time of writing, pure silver is just over \$18 an ounce, or around £12. A half-crown weighs 14.1 grams and is 92.5% pure (sterling silver). It therefore contains about 13 grams of pure silver. As there are 31.1 grams to the troy ounce, this is worth about £5. At eight half-crowns to the pound sterling, that's £40 worth of silver. Look at it from the other direction, and a shilling had £2 worth of (2010) silver in it, and a sixpenny bit, £1 worth.

It may be economically naïve, because of fluctuations in the price (not value) of silver, but suddenly, the idea of 'real' money instead of paper looks awfully attractive. Besides, I suspect that currency fluctuations, and fluctuations in the value of metals, would be greatly damped if people used 'real' money. On the one hand, there would be no disconnect between the value of the money and the price of the metal, and on the other, everyone would be playing on a level field. Provided the coin wasn't counterfeit (and this is difficult to ensure), it wouldn't matter if you paid in silver dollars, silver euros or silver half-crowns: the exchange rate would be a matter of weight and purity only.

As an aside here, pre-1964 American coin silver is only 90% pure; after 1964, the US went to cupronickel, too. A silver dollar weighs 26.73g or 0.86 troy oz (about £14 worth of 2010 silver) and a silver quarter weighs 6.25g or 1/5 troy oz (about £3.50).

Where am I going with all this history and with all these calculations? Well, back to my 1936 *British Journal Photographic Almanac* (printed late 1935), to look at prices in terms of silver.

The Leica IIIa was the M8.2 of its day. It had a top speed of 1/1000sec, a modest but significant improvement over the 1/500sec of the III that was the first Leica to have slow speeds on a focal-plane shutter. It had just been introduced at £43, complete with f/2 Summar lens. As £43 is 344 half-crowns, that's £1,720 worth of silver in today's money. The

split was £25 6s for the body (£1,012 in silver) and £17 14s for the lens (£708 in modern silver).

In rollfilm, a top-of-the-line Rodenstock Clarovid II 6x9cm rangefinder with f/3.9 Trinar Anastigmat in Compur Rapid shutter was £17 16s (£710), while a more modest Bakelite-bodied 6x9cm Norfolk (honest) with either a Schneider Radionar f/2.9 or a Steinheil Cassar f/3.8 lens, again in a Compur Rapid, was £7 19s 6d (£319 in modern silver).

Among accessories, a Tempophot photoelectric exposure meter (Leica model) was £3 10s plus 5s (25p) for the case: £3 15s is £150 worth of 2010 silver. The standard (non-Leica) model was 5s cheaper, so call it £140. A Plaubel 6x9cm roll-film holder was £2 10s or £100 in modern silver. And Morgan's *Leica Manual* was a guinea (£42 in modern silver) plus 6d (£1 in modern silver) postage.

Moving down to consumables, a Wellcome exposure calculator, handbook and diary were 1s 6d, which is three-fifths of a half-crown (£3 in today's silver). A 36-exposure daylight-loading cassette of Ilford film was 3s or 3s 6d, according to speed (£6 or £7 in silver), although you could also buy boxes of six unspooled lengths, cut and numbered for darkroom loading, at 10s 6d or 12s, the equivalent in today's silver of £21 and £24 respectively.

But enough of such examples. What intrigues me is that this illustrates quite well how some things have actually gone down in price (books, film and mid-range cameras), while the increase in price in some of the other things is explicable, at least in part, by manifest and manifold improvements.

For example, a new Leica MP is £2,899, or a little under 3x the 2010 silver price of the IIIa. For that, you get a meter, leverwind, combined (and bigger and brighter) range/viewfinder, auto frame selector with preview, single-dial shutter-speed selection, flash sync, fast bayonet lens changing and a much stronger die-cast chassis instead of one fabricated from thin sheet brass. Is that worth three times the price? Well, was a IIIa body at £25 6s worth 40% more than a II (£18 with no slow speeds, top speed 1/500sec) or almost exactly three times as much as a Standard (£8 9s, no rangefinder)? Try selling a IIIa today for £1,012 and see what the market thinks. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).

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# amateur Photographer

24-page supplement

**BUYERS' GUIDE**

DSLR & SYSTEM CAMERAS

FEATURING 2010's NEW CAMERA LAUNCHES



# SIGMA



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**Tom Servais:** Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

*Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM,  
1/1,000-second exposure at f/6.3.*

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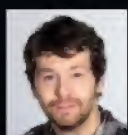


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# Welcome



Despite a slow start, 2010 has seen a wealth of new interchangeable-lens cameras. In fact, what started as a trickle became a flood as the biennial photokina show approached in September. It is the world's largest photographic trade show and, as usual, there was a host of new cameras announced in the months and weeks leading up to the event.

Nearly every major manufacturer has unveiled a DSLR or micro-system camera (MSC) this year, but what has been most exciting is that, as the demand for more and more pixels has begun to subside, manufacturers have been looking at other ways to improve the image quality, handling and features in digital cameras. This has led to fierce competition, and some very innovative design features. More than ever we are seeing changes to the design of cameras, with features such as articulated screens, digital spirit levels and electronic viewfinders becoming commonplace.

Among the more popular additions to system cameras this year has been the widespread adoption of HD video capture. Its inclusion has also demanded improved autofocus systems as seen in the Sony Alpha 33 and 55, as well as the Panasonic Lumix DMC-GH2.

However, it is not just micro-system and entry-level cameras that have seen a host of new features, as tweaks and improvements can be seen on new high-end enthusiast cameras such as the Canon EOS 60D, Nikon D7000, Olympus E-5 and the Pentax K-5.

Whether you are interested in entry-level, enthusiast, professional or micro-system cameras, every model in this supplement is loaded with the latest technology and is therefore among the best available, so whatever your level of photography there is a camera for you.

**Richard Sibley**

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## Data file

	£799.99 (body only)
Sensor	18-million-pixel CMOS sensor
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
Shutter speed	30-1/4000sec in 1/3EV steps, plus bulb
ISO	ISO 100-6400, expandable to ISO 12,800
Exposure modes	Auto, PASM
Metering system	63-zone evaluative metering, centreweighted, partial (9%) and spot (4%)
White balance	Auto, 6 presets, plus custom setting
LCD	3in LCD with 1.04 million dots
Viewfinder	Pentamirror
AF points	9 (with centre-cross sensor) individually selectable points, auto or manual selection possible
Memory card	SD, SDHC or SDXC
Weight	530g (without battery or card)
Dimensions	128.8x97.3x62mm

**'To keep the price down, the body is made from polycarbonate, but it feels tough and well manufactured'**



# CANON EOS 550D £600

Canon (UK) Ltd, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: [www.canon.co.uk](http://www.canon.co.uk)

Announced in February this year, the Canon EOS 550D grabbed our attention with an impressive 18-million-pixel sensor

**IT IS** no surprise that the Canon EOS 550D is also known as the 'baby EOS 7D'. Both cameras use the same 18-million-pixel, APS-C-sized CMOS sensor, and also feature Full 1920x1080-pixel HD video capture. However, the EOS 550D retails for around £600, which is nearly £500 cheaper than the body-only price of the EOS 7D. These are just some of the reasons why the EOS 550D scored an impressive 83% when we tested it in AP 27 March.

To keep the price down, the body of the EOS 550D is made from polycarbonate rather than the more expensive magnesium alloy. However, the camera feels tough and well manufactured. As a high-end entry-level or low-end enthusiast-level

camera, the EOS 550D is lacking a few of the buttons and dials you would expect to see on a more advanced camera. As such, it has a single control dial on the front of the camera and lacks the joystick control that allows AF point selection on Canon's professional DSLR models.

Unlike the EOS 7D, the EOS 550D uses a single rather than dual Digic 4 processor, which enables a satisfactory 3.7fps maximum shooting rate. This should be fast enough for most photographers learning their craft, even for aspiring sports photographers.

The autofocus system in the EOS 550D is based on the previous EOS 500D. It has nine AF points in a diamond formation, with

the centre point being a more sensitive cross-type AF point. However, the metering system is, once again, the same system as that found in the advanced EOS 7D. It is a 63-zone iFCL (focus, colour and luminance) sensor, which uses two sensors to gather both colour and luminance information for more accurate metering.

In terms of image quality, the EOS 550D is very impressive. Capable of resolving up to 28 on our resolution chart, the EOS 550D beats every other camera in its price range. However, like other Canon EOS cameras, there is a significant difference between raw images and the in-camera JPEGs. Raw images can be converted to look sharper and with better noise reduction than the in-camera JPEGs.

With such an impressive resolution and excellent overall image quality, the EOS 550D is a great DSLR camera for both entry-level and enthusiast photographers.

## AT A GLANCE

- 18 million effective pixels
- Live View on 3in, 1.04-million-dot LCD screen
- 1920x1080-pixel (Full HD) video recording
- Sensitivity range expandable to ISO 100-12,800
- Street price approximately £650 with 18-55mm lens



# CANON EOS 60D £900

Canon (UK) Ltd, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: [www.canon.co.uk](http://www.canon.co.uk)

Canon's latest enthusiast camera makes some significant, and positive, changes to the build and handling of the EOS range

**THERE** were a few raised eyebrows when Canon announced the launch of the 18-million-pixel EOS 60D in August. This was mainly due to the switch to a polycarbonate body from the magnesium-alloy one that had been used in the EOS 50D. However, when we tested the EOS 60D (AP 23 October) we found that the build of the camera was fine and, more importantly, the changes that have been introduced to the handling of the camera make it one of the best-ever Canon DSLRs.

An impressive 3in, 1.04-million-dot articulated screen is included. This is the first time an EOS camera has ever featured such a screen and it really makes shooting at awkward angles much easier. The high-resolution LCD is also extremely good, making it easy to focus manually and check image details.

Also new is the multi-controller, which has been added to the centre of the control dial. This is a welcome addition as it makes handling faster and more fluid. Controversially, it also makes the EOS camera handle more like a Nikon.

## AT A GLANCE

- 18-million-pixel CMOS sensor
- 3in, 1.04-million-dot vari-angle LCD screen
- In-camera raw processing
- In-camera Speedlite control
- 1920x1080-pixel HD video capture at 30fps, 25fps or 24fps

Another neat addition is the new rating system that allows photographers to rate images out of five stars in-camera. This information is embedded in the image file where it can be used in various software packages, including Adobe Bridge, Lightroom and Elements.

With the same 18-million-pixel sensor as the EOS 550D and EOS 7D, and with the low-pass filter of the 7D, the EOS 60D offers superb image quality and detail resolution, particularly when shooting raw files.

The EOS 60D's metering is the same 63-zone system as used in the EOS 550D and the EOS 7D, while the AF system is the same excellent 19-point system used in the 7D.

Of all the DSLRs we have tested this year, the Canon EOS 60D is one of the most impressive. Any enthusiast photographers considering a Canon camera should look no further than the EOS 60D.

## Data file

RRP	£1,099 (body only)
Sensor	18-million-pixel CMOS sensor
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
Shutter speed	30-1/8000sec in 1/3EV steps, plus bulb
ISO	ISO 100-12,800
Exposure modes	Auto, PASM, 6 scene modes and creative auto
Metering system	63-zone evaluative metering, partial (6.5% of centre), centreweighted and spot (2.8%)
White balance	Auto, 6 presets, plus custom setting
LCD	3in with 1.04 million dots
Viewfinder	Pentaprism
AF points	9 cross-type, individually selectable AF points, auto or manual selection possible
Memory card	SD, SDHC or SDXC
Weight	775g (including battery and card)
Dimensions	144.5x105.6x78.6mm

**'The new controller is a welcome addition as it makes handling faster and more fluid'**





# NIKON D3100 £429

Nikon UK Ltd, 380 Richmond Road, Kingston-upon-Thames, Surrey KT2 5PR. Tel: 0208 541 4440. Website: [www.nikon.co.uk](http://www.nikon.co.uk)

Full 1080p HD video is not the only new feature that the D3100 brings to a Nikon entry-level DSLR

**IN AUGUST** this year Nikon announced that the D3100 was replacing the D3000 as the company's new entry-level DSLR. When we tested the D3100 (AP 30 October), we were particularly impressed with the improvements that had been made, which include better build quality, a 14.2-million-pixel CMOS sensor (four million more pixels than the D3000), the inclusion of Live View and Full 1080p HD video mode at 24fps. In fact, the D3100 has many features in common with the D5000, which sits above the D3100 in the Nikon range. Many successful elements of the D3000 remain, such as 11-point AF and a guide mode that instructs beginners through the basics of photography. The 3in LCD screen remains, too, and is sufficient for an entry-level photographer, but with 230,000 dots this LCD has a significantly lower resolution than the 921,000-dot screens found in some other competitors, such as the Pentax K-r.

Nikon has enhanced the in-camera

retouch menu, adding straighten horizon, distortion control, perspective control and edit movie. These editing facilities are very simple to use and are particularly useful for the novice, enabling speedy and basic photo editing. The retouch menu will not replace the need for editing software, and Nikon does include its latest View NX2 software for raw and JPEG image processing.

The D3100 is well designed for the novice, because the auto settings for exposure and white balance can be relied upon to produce well-exposed and punchy images with natural tones. There is the right number of buttons and controls on the body to enable the camera to be operated as simply as possible, while having more sophisticated controls at the fingertips. The initial asking price of £499 body only (street price £499 with 18-55mm lens) looks steep for an entry-level DSLR, but the D3100 offers a good all-round set of features and should enhance Nikon's standing in the entry-level DSLR market.

## AT A GLANCE

- 14.2 million effective pixels
- 3in, 230,000-dot LCD screen
- Full 1080p HD video
- Live View
- Street price £499 with 18-55mm kit lens

**'The editing facilities are very simple to use and are particularly useful for the novice'**

## Data file

RRP	£499 (body only)
Sensor	14.2-million-pixel CMOS sensor
Focal length mag	1.5x
Lens mount	Nikon F
Shutter speed	30-1/4000sec in 1/3EV steps plus bulb
ISO	100-3200 (Hi1 6400 and Hi2 12,800)
Exposure modes	PASM, auto, guide plus 6 scene modes
Metering system	3D matrix (evaluative), centreweighted, spot (2.5%)
White balance	Auto, 6 presets (with fine tuning), plus custom setting
LCD	3in with 230,000 dots
Viewfinder	Pentamirror with 95% coverage
AF points	11 user selectable
Memory card	SD, SDHC or SDXC
Weight	Approx 505g with battery and memory card
Dimensions	124x96x74.5mm





## Data file

RRP	Around £1,099 (body only)
Sensor	16.2-million-pixel CMOS
Focal length mag	1.5x
Lens mount	Nikon F
Shutter speed	30-1/8000sec in 1/3EV steps, plus bulb
ISO	100-6400 (Hi1 12,800 and Hi2 25,600)
Exposure modes	PASM, auto, guide plus 6 scene modes
Metering system	3D Matrix (evaluative), centreweighted, spot (2.5%)
White balance	Auto, 6 presets (with fine tuning) plus up to 5 custom settings
LCD	3in with 921,000 dots
Viewfinder	Pentaprism with 100% coverage, 0.94x magnification
AF points	39 or 11 user selectable
Memory card	SD, SDHC, SDXC
Weight	Approx 780g with battery and memory card
Dimensions	132x105x77mm



## NIKON D7000 £1,099

Nikon UK Ltd, 380 Richmond Road, Kingston-upon-Thames, Surrey KT2 5PR.  
Tel: 0208 541 4440. Website: [www.nikon.co.uk](http://www.nikon.co.uk)

Nikon's high-end enthusiast-level DSLR has had a resolution breakthrough

**NIKON** had kept to the 12-million-pixel barrier for some time in its high-end enthusiast-level DSLRs, but in August 2010, alongside the D3100, the company announced the 16.2-million-pixel D7000. The D7000 does not replace the D90, but sits alongside it as Nikon's top consumer-level DSLR and below the D300S, broadening the company's DSLR range. Despite sitting below the D300S, the D7000 has certain features that lift it above it, such as an increased sensitivity range of ISO 100-6400 (expandable to ISO 100-25,600) and Full 1080p HD video mode, compared with ISO 100-

3200 and 720p HD video found in the D300S. The body design is durable and akin to the D300S, but only the top and rear covers are magnesium alloy on the D7000. Nikon D3S and D3X users will recognise the drive mode ring that is found around the base of the shooting mode dial, which is new to a camera of this level in the Nikon range.

At the time of writing, we have tested only a pre-production model of the D7000. Early indications are that, despite the increase in pixels, the D7000 is capable of controlling image noise all the way to high sensitivity settings. At ISO 3200 there is hardly any patterning at maximum print sizes, while at ISO 6400 luminance noise is obvious but there is no chroma noise. The AF sensor array covers a wide area of the viewfinder, and autofocus is quick in both stills and movie modes.

### AT A GLANCE

- 16.2-million-pixel CMOS sensor
- 3in, 921,000-dot LCD screen
- ISO 100-6400 (expandable to ISO 100-25,600)
- Full 1080p HD video mode
- Twin SD card slots, SD, SDHC and SDXC compatible
- Street price £1,299 with 18-105mm lens

**'The D7000 does not replace the D90, but sits alongside it as Nikon's top consumer-level DSLR'**



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# Life moves pretty fast

Catch it at 10 frames per second.



The new α55 from Sony offers you high speed continuous shooting at up to 10 frames per second, or 7 fps with the α33.

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Image: Nick Webster



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**α55 α33**



**α55**





**'Olympus has added several scene modes, art filters and aspect-ratio options for creative shooting'**

## Data file

RRP	Around £1,449 (body only)
Sensor	Four Thirds Live MOS with 12.3 million effective pixels
Focal length mag	2x
Lens mount	Four Thirds
Shutter speed	60-1/8000sec, plus bulb
ISO	ISO 100-6400
Exposure modes	PASM
Metering system	49-zone ESP metering, centreweighted and spot
White balance	Auto, 7 presets, manual and custom
LCD	3in with 920,000 dots
Viewfinder	Pentaprism with 98% coverage
AF points	11 individually selectable points
Memory card	CompactFlash, SD, SDHC, SDXC
Weight	800g (body only)
Dimensions	142.5x116.5x74.5mm

## AT A GLANCE

- 12.3-million-pixel Live MOS sensor
- 3in, 920,000-dot, vari-angle LCD screen
- 720p HD video capture at 30fps

# OLYMPUS E-5 £1,449

Olympus UK Ltd, KeyMed House, Stock Road, Southend-on-Sea, Essex SS2 5QH. Tel: 0800 111 4777. Website: [www.olympus.co.uk](http://www.olympus.co.uk)

Three years on from the E-3, Olympus releases the eagerly awaited E-5 to replace the flagship Four Thirds camera

**OLYMPUS** announced the launch of the E-5 in September this year, three years on from its predecessor, the E-3 (there is no Olympus E-4). The E-5 has virtually identical dimensions and weight to the E-3, and a magnesium-alloy body with weatherproofing seals. Yet while ergonomically similar, it is not surprising that, with the advancements in technology during the lengthy gap between releases, the E-5 has several more enhanced features than the E-3.

Improvements include the 12.3-million-

pixel Live MOS sensor that can be found across the company's range of Four Thirds and Micro Four Thirds models, such as the Pen E-P1, released between the E-3 and E-5. A new TruPic V+ processor is used to process the extra pixels. As the level of noise at high sensitivity settings was a concern with the E-3, we will have to wait and see whether this has been remedied in the higher-resolution E-5 when we test it. A greater sensitivity range of ISO 100-6400, compared to ISO

100-3200 found in the E-3, suggests this could be the case.

The E-5 is the first of the Olympus E line-up to feature movie recording, with a 720p HD 30fps video mode. A 3in articulated LCD screen with 920,000 dots has improved resolution and is larger than that on the E-3. Olympus has added several scene modes, art filters and aspect-ratio options for creative shooting.

The dual-card slot now takes CompactFlash and SDHC/SDXC cards rather than the outdated xD Picture Card. An initial asking price of just under £1,500 is quite high, although like all cameras this should come down once it hits the shops.





## PENTAX K-r £569

Pentax Imaging Systems Ltd, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: [www.pentax.co.uk](http://www.pentax.co.uk)

The Pentax K-r slots between the K-x and K-7, offering a little extra to those interested in an entry-level DSLR

**PENTAX** doubled the size of its DSLR range with the announcement of the K-r and K-5 in September this year, with the K-r sitting between the entry-level K-x and enthusiast-level K-7. The K-r resembles the K-x in size and weight, and is also available in three colours. Due to new technology entering the Pentax range, some of the features surpass even those of the enthusiast-level K-7. Like the K-x, the K-r has a 12.4-million-pixel CMOS sensor, a 16-segment metering system and 720p HD video. The 6fps continuous shooting range has the edge over the 4.7fps and 5.2fps found in the K-x and K-7 respectively. The K-r's sensitivity range is the best of all three models at ISO 200-12,800, which can be expanded to ISO

100-25,600. Pentax's latest SAFOX IV AF system has 11 AF points, the same as in the last AF system, although these points now cover a wider area. The active focus point is indicated in the pentamirror viewfinder when the shutter is half-depressed, which is not the case in the K-x.

There is a rechargeable Lithium-Ion battery included this time round, as well as the extra option of AA batteries that offer a more versatile power source, although the AA battery holder is not included. What is completely new in the K-r is the addition of the IrSimple high-speed infrared data transmission system for wireless data transfer. This allows users to wirelessly transfer images to the internet or other IrSimple-compatible devices.

## Data file

RRP	£599 (with 18-55mm lens)
Sensor	12.4-million-pixel CMOS
Focal length mag	1.5x
Lens mount	Pentax KAF2
Shutter speed	30-1/6000sec, plus bulb
ISO	ISO 200-12,800 (expandable to ISO 100-25,600)
Exposure modes	PASM
Metering system	16 multi-segment, centreweighted, spot
White balance	Auto, 7 presets, manual and custom
LCD	3in with 921,000 dots
Viewfinder	Pentamirror
AF points	11 individually selectable points
Memory card	SD and SDHC
Weight	598g (with battery and memory card)
Dimensions	125x97x68mm

## AT A GLANCE

- 12.4-million-pixel CMOS sensor
- 3in, 921,000-million-dot vari-angle LCD screen
- Infrared (IR) data transfer
- Lithium-Ion and AA battery
- 720-pixel HD video capture at 30fps, 25fps or 24fps
- Street price around £569 with 18-55mm lens

**'What is completely new in the K-r is the addition of the IrSimple high-speed infrared data transmission system'**



# PENTAX K-5 £1,098

Pentax Imaging Systems Ltd, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: [www.pentax.co.uk](http://www.pentax.co.uk)

Seven frames per second and ISO 51,200 make the new Pentax flagship DSLR difficult to ignore

**ANNOUNCED** at the same time as the K-r in September this year, the Pentax K-5 sits at the top of the Pentax DSLR range as an enthusiast DSLR. At first glance, the K-5 looks similar to the K-7, with identical dimensions and weight. The similarities do not end there, as the K-7's body is, like the K-5's, made of magnesium alloy with seals to ensure weather-resistant, cold-resistant and dustproof operation. Both cameras also have a 77-segment metering system, a 3in, 920,000-dot LCD screen and a pentaprism viewfinder with 100% coverage.

The most notable change is the new 16.3-million-pixel CMOS sensor. We like how capable the K-7 is at resolving detail, so we will be interested in how the greater resolution found in the K-5 will perform. An improved sensitivity range of ISO 100-

12,800 can be extended to an ISO 51,200 (the highest found in any APS-C DSLR). While noisy, images taken with the K-7 at high sensitivity have a lot of detail, and if this is the case with the K-5 at ISO 51,200 then it will offer versatile shooting in low-light conditions.

One slight issue we had with the K-7 was the slow AF system. The latest SAFOX IX+ AF system in the K-5 has 11 AF points like the previous version, but these 11 points now cover a wider area. We look forward to finding out whether or not the responsiveness of the AF system has been improved in the latest AF system. As one might expect from a flagship model, the K-5 has the fastest continuous shooting rate in the Pentax range at 7fps and is the only model to feature 1080p HD video mode at 25fps.

## AT A GLANCE

- 16.3-million-pixel CMOS sensor
- 3in, 921,000-dot vari-angle LCD screen
- Up to ISO 51,200
- 1920x1080-pixel HD video capture at 30fps, 25fps or 24fps
- Street price around £1,098 (body only)

## Data file

RRP	£1,129 (body only)
Sensor	16.3-million-pixel CMOS
Focal length mag	1.5x
Lens mount	Pentax KAF2
Shutter speed	30-1/8000sec, plus bulb
ISO	ISO 100-12,800 (expandable to ISO 80-51,200)
Exposure modes	PASM
Metering system	77 multi-segment, centreweighted, spot
White balance	Auto, 7 presets, manual and custom
LCD	3in with 921,000 dots
Viewfinder	Pentaprism with 100% coverage
AF points	11 individually selectable points
Memory card	SD and SDHC
Weight	740g (with battery and memory card)
Dimensions	131x97x73mm

**'An improved sensitivity range of ISO 100-12,800 can be extended to ISO 51,200 (the highest found in any APS-C DSLR).'**





# TOP FIVE CAMERAS

We compare the specifications of all the models available on the market today

**IF YOU** spend thousands of pounds on a digital camera, it goes without saying that many of its features will be the best that money can buy. However, often a camera comes along that completely surprises everyone by having a particularly impressive specification without the need to break the bank. Although the usual suspects such

as the Canon EOS-1D Mark IV and Nikon D3S make a few appearances as the top cameras in a few particular areas, it is good to see some healthy competition from the likes of Pentax and Sony. In fact, the high ISO 51,200 maximum sensitivity and 7fps shooting rate makes the Pentax K-5 look particularly promising. The Sony Alpha 55

is another good example, with a shooting rate only matched by the substantially more expensive EOS-1D Mark IV, while the ISO 25,600 sensitivity of the Pentax K-r also stands out. So, although Canon and Nikon are still dominant, there are plenty of other excellent system cameras available, and many far more affordable.

## SHOOTING RATE

**1 Canon EOS-1D Mk IV**

10fps

**1 Sony Alpha 55**

10fps

**3 Nikon D3S**

9fps

**4 Canon EOS 7D**

8fps

**5 Nikon D300S**

7fps

**5 Pentax K-5**

7fps

**5 Sony Alpha 33**

7fps

## AF POINTS

**1 Nikon D3, D700, D300S**

51 points

**2 Canon EOS-1D Mk IV**

45 points

**3 Nikon D7000**

39 points

**4 Canon EOS-1Ds Mk III**

19 points (+ 26 not selectable)

**4 Canon EOS 7D**

19 points







## MAX ISO SENSITIVITY

**1 Canon EOS-1D Mk IV**  
ISO 102,400

**1 Nikon D3S**  
ISO 102,400

**3 Pentax K-5**  
ISO 51,200

**4 Canon EOS 5D Mk II**  
ISO 25,600

**4 Pentax K-r**  
ISO 25,600

**4 Nikon D700 & D7000**  
ISO 25,600

## DSLR WEIGHT

**1 Olympus E-450**  
426g

**2 Olympus E-620**  
500g

**3 Canon EOS 1000D**  
502g

**4 Nikon D3100**  
505g

**5 Canon EOS 550D**  
530g

## METERING

**1 Nikon D7000**  
2016-pixel sensor

**2 Sony Alpha 33 & 55**  
1,200 zones

**3 Nikon D3S/X & D300S**  
1005-pixel sensor

**4 Nikon D3100**  
420-pixel sensor

**5 Pentax K-5**  
77-segment sensor

## RESOLUTION

**1 Sony Alpha 850**  
24.6 million pixels

**2 Nikon D3X**  
24.5 million pixels

**3 Canon EOS 5D Mk II**  
21 million pixels

**4 Canon EOS 550D**  
18 million pixels

**4 Canon EOS 60D**  
18 million pixels

**4 Canon EOS 7D**  
18 million pixels

## MSC WEIGHT

**1 Sony NEX-5**  
229g

**2 Sony NEX-3**  
239g

**3 Panasonic Lumix GF1**  
315g

**4 Samsung NX100**  
340g

**5 Olympus Pen E-PL1**  
344g



# SONY ALPHA 450 £440

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0WX. Tel: 0845 6000 124. Website: [www.sony.co.uk](http://www.sony.co.uk)

Announced in January, the Sony Alpha 450 has a 14.2-million-pixel CMOS sensor and is aimed at enthusiasts on a budget

**ALTHOUGH** aimed at enthusiasts when it was first released, the recent increase in the resolutions of entry-level and enthusiast cameras sees the 14.2-million-pixel resolution of the Alpha 450 now on a par with most other entry-level DSLR cameras.

The Alpha 450 can best be described as a trimmed-down version of the Alpha 560. Although both cameras have 14.2 million pixels, the sensor in the Alpha 560 is newer, being fitted with the slightly redesigned unit used in the NEX-system cameras.

Unlike the newer Alpha cameras, the 450 uses the older nine-point AF system. It also has a basic Live View system, rather than the Quick AF Live View of the Alpha

560 and 580. As a result, contrast-detection AF is used when in the Alpha 450's Live View mode.

The LCD screen is of a lower resolution than the newer Alpha models. Rather than a 3in screen, the Alpha 450 has a smaller, fixed, 2.7in, 230,400-dot screen. This is noticeably less detailed than the 921,600-dot tilting screen of the newer Alpha cameras.

However, when we reviewed the Alpha 450 in AP 20 March, we were pleased with how the camera performed, given its price, although we did expect the 14.2-million-pixel sensor to resolve more detail. In our test, image detail was no better than that found in many of the 12-million-pixel DSLR cameras we have tested. Noise was well controlled, though, even at the maximum ISO 12,800 sensitivity.

With no high-resolution articulated screen, video capture or Sony's Sweep Panorama mode, the Alpha 450 is already looking a little dated at less than a year old. With this in mind, there are currently better options for entry-level and enthusiast photographers on a budget.

## AT A GLANCE

- 14.2-million-pixel CMOS sensor
- SteadyShot Inside image stabilisation
- 7fps speed priority mode
- In-camera HDR images

**'When we reviewed the Alpha 450 in AP 20 March, we were pleased with how the camera performed'**

## Data file

RRP	£499 (body only)
Sensor	14.2-million-pixel CMOS
Focal length mag	1.5x
Lens mount	Sony Alpha (Minolta A-type)
Shutter speed	30-1/4000sec in 1/3EV steps plus bulb
ISO	ISO 200-12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 7 scene modes
Metering system	40-segment honeycomb-pattern SPC metering, centreweighted and spot
White balance	Auto, 6 presets, plus custom setting and Kelvin adjustment
LCD	2.7in LCD with 230,400 dots
Viewfinder	Penta-Dach mirror with tilt mechanism
AF points	9 (with centre-cross sensor) individually selectable points, auto or manual selection possible
Memory card	SD, SDHC or MemoryStick Duo
Weight	520g without battery or card/s
Dimensions	137x104x81mm





## Data file

RRP	£569
Sensor	14.2-million-pixel CMOS
Focal length mag	1.5x
Lens mount	Sony A mount
Shutter speed	30-1/4000 plus bulb
ISO	ISO 100-12,800 equivalent
Exposure modes	Auto, program auto, shutter priority, aperture priority, manual, scene selection
Metering system	40-segment honeycomb-pattern SPC (QVF)
White balance	Auto, 6 presets, customs
LCD	3in with 921,600 dots
Viewfinder	Fixed eye-level, penta-Dach mirror
AF points	15 points
Memory card	SD, SDHC, SDXC, Memory Stick PRO Duo and Memory Stick PRO-HG Duo
Weight	599g
Dimensions	137x104x84mm



# SONY ALPHA 560 £569

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0WX.  
Tel: 0845 6000 124. Website: [www.sony.co.uk](http://www.sony.co.uk)

With a 14.2-million-pixel sensor, a 1,200-zone Live View metering system and 15-point AF, the Sony Alpha 560 has a competitive specification

**AT THE** same time as introducing the Sony Alpha 33 and 55, Sony also refreshed its Alpha 500 and 550 enthusiast DSLR cameras in August this year. Replacing the Alpha 500 is the Alpha 560. The new camera features a 14.2-million-pixel, APS-C-size CMOS sensor, which is the same as that used in the Sony NEX-3 and NEX-5 micro-system cameras. This 14.2-million-pixel sensor produces images that measure

4592x3056 pixels, and these can be saved as raw or JPEG files. Like the NEX cameras, the Alpha 560 has a maximum sensitivity of ISO 12,800.

One of the benefits of using this sensor is that it enables Full HD movie capture, which is something that had previously been lacking from a Sony DSLR. Video is captured at a resolution of 1920x1080i, using AVCHD format and H.264 compression.

Although the Alpha 560 doesn't use the same translucent mirror technology as the Alpha 33 and 55, it does have the ability to use phase-detection AF when in Live View mode. This is thanks to the Quick AF system that uses a secondary sensor in the viewfinder chamber to display the Live View image while still allowing phase detection to take place. However, unlike the Alpha 33 and 55, phase detection cannot

**'The 560's sensor is the same as that used in the Sony NEX-3 and NEX-5 micro-system cameras'**

## AT A GLANCE

- 14.2-million-pixel CMOS sensor
- 1,200-zone Live View metering system
- 15-point AF
- SteadyShot Inside image stabilisation

be used while capturing video.

Like the Alpha 33 and 55, the Alpha 560 uses a 15-point AF system, which is much improved from the nine-point system that is found in the Alpha 500. When using the optical viewfinder, the camera has the same 40-segment metering that is found in a number of other Sony DSLR cameras. However, Live View has a new 1,200-zone evaluative metering system.

Even without the translucent mirror technology, the Alpha 560 still manages a swift maximum shooting rate of 5fps. This can be increased to 7fps in speed priority continuous mode, although the focus and exposure are locked from the first exposure.

The Alpha 560 should be on sale early next year, and with an expected retail price of less than £600 it could prove to be stiff competition for a number of other enthusiast-level cameras.



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## Data file

RRP	£649 (body only)
Sensor	16.2-million-pixel CMOS sensor
Focal length mag	1.5x
Lens mount	Sony Alpha mount (Minolta A mount)
Shutter speed	30-1/4000sec plus bulb
ISO	ISO 100-12,800
Exposure modes	Auto, shutter priority, aperture priority, scene selection, manual
Metering system	40-segment honeycomb-pattern SPC (OVF)
White balance	Auto, 6 presets, custom
LCD	3in with 921,600 dots
Viewfinder	Fixed eye-level, penta-Dach mirror
AF points	15 points
Memory card	Memory Card SD, SDHC, SDXC, Memory Stick PRO Duo and Memory Stick PRO-HG duo
Weight	599g
Dimensions	137x104x84mm



# SONY ALPHA 580 £600

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0WX.  
Tel: 0845 6000 124. Website: [www.sony.co.uk](http://www.sony.co.uk)

A step up from the Alpha 560, the Sony Alpha 580 has a new 16.2-million-pixel APS-C-size sensor

**A QUICK** glance at the specification of the Alpha 560 (see page 15) and 580 shows few differences between the two. The main one is that the Alpha 580 uses the new 16.2-million-pixel APS-C size sensor. This produces images that measure 4912x3264 pixels and also allows the same 1920x1080i resolution video capture. However, the Alpha 580 does have a larger shooting buffer, being capable of capturing 44 JPEG images, 22 raw images and 20 raw+JPEG images in a single burst, compared to 27 JPEG, 7 raw and 7 raw+JPEG when shooting with the Alpha 560.

Also like the Alpha 560, the 580 has the

same 44-segment metering when using the optical viewfinder and 1,200-zone evaluative metering when in Live View mode. The 15-point AF system featuring three cross-type AF points is also the same. Both cameras have 3in, 921,600-dot LCD screens, with a tilting mechanism to make shooting from low and high angles easier.

With Sony having more system cameras available than any other manufacturer, it is natural that many of the most popular features will be present. First seen in the Sony NEX cameras, the Alpha 560 and 580 feature Sony's 3D sweep panorama. This allows the camera to be panned from

**'When in Live View mode, the Sony Alpha 580 has both face detection and smile shutter'**

## AT A GLANCE

- 16.2-million-pixel CMOS sensor
- 15-point AF
- 3in, 921,600-dot LCD screen
- 1,200-zone Live View metering system
- Street price around £730 including 18-55mm lens

left to right while it takes pictures to create a panoramic image. As well as regular panoramic images, 3D images can also be created and viewed on 3D televisions.

Sweep panorama was originally found on some compact and bridge cameras, and it is not the only such feature now found in a Sony DSLR. When in Live View mode, the Alpha 580 has both face detection and smile shutter. The second of these features detects faces in the scene and only fires the camera's shutter when the subject smiles. Although a little gimmicky, it does mean all your photos will have smiling faces.

Costing around £680, (including 18-55mm kit lens), or around £600 (body only) the Alpha 580 is competitively priced and should be a popular upgrade for entry-level Sony Alpha-system photographers.



# SONY ALPHA 33 £569

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0WX. Tel: 0845 6000 124. Website: [www.sony.co.uk](http://www.sony.co.uk)

Sony's translucent mirror technology allows the 14.2-million-pixel Alpha 33 to use phase-detection autofocus while recording video

**SONY'S** Alpha 33 is the first digital camera we have tested that uses Translucent Mirror technology. This means that some light passes through the mirror onto the camera's imaging sensor, while the rest is reflected onto a new, 15-point phase-detection AF sensor. This technology enables phase-detection AF to take place during Live View mode and while video is being captured. Another benefit is that with no moving mirror, the frame rate can reach an impressive 7fps, still while the camera is autofocusing.

At the core of the Alpha 33 is a 14.2-million-pixel CMOS sensor – the same as that used in the firm's NEX-system cameras. A Sony Bionz processor controls the various systems of the camera, including the new 1,200-zone evaluative

metering system.

The Alpha 33 also uses an electronic viewfinder, which offers the option of a magnified view when focusing manually, and can display a spirit-level guide to ensure horizons are straight.

In our review (AP 9 October) we found that the new AF system works extremely well and, combined with the fast shooting rate, makes it a very versatile camera. Images produced are bright with a good level of saturation and contrast, making them suitable for printing and display with little or no post-capture editing.

In terms of capturing detail, we would have expected a little more from the 14.2-million-pixel sensor, but the results should be adequate for entry-level users and most enthusiasts. Colour noise is very well controlled, and although detail is blurred by the luminance noise reduction, images taken at ISO 12,800 are usable.

Although the Alpha 33 may lack a little finesse, it is quite an exceptional camera given the high shooting rate and brilliant implementation of phase-detection AF during video capture. Best of all is the fact that at around £550, the Alpha 33 is good value for money.

## AT A GLANCE

- 14.2-million-pixel CMOS sensor
- Full HD 1080i video
- 1,200-zone evaluative metering system
- 15-point phase-detection AF sensor
- Street price £649 with 18-55mm lens

**'Although the Sony Alpha 33 lacks a little finesse, it is quite an exceptional camera'**

## Data file

RRP	£569 (body only)
Sensor	14.2-million-pixel sensor CMOS
Focal length mag	1.5x
Lens mount	Sony Alpha mount
Shutter speed	30-1/4000sec
ISO	ISO 100-12,800
Exposure modes	Auto, shutter priority, aperture priority, scene selection and sweep panorama
Metering system	1,200-zone evaluative metering
White balance	6 presets plus custom
LCD	3in with 921,600 dots
Viewfinder	Electronic
AF points	15 (3 cross-type)
Memory card	SD, SDHC, SDXC, Memory Stick PRO Duo and Memory Stick PRO-HG Duo
Weight	Approx 433g
Dimensions	124.4x92x84.7mm





## Data file

RRP	Around £669 body only
Sensor	16.2-million-pixel CMOS sensor
Focal length mag	1.5x
Lens mount	Sony Alpha mount
Shutter speed	30-1/4000sec
ISO	ISO 100-12,800
Exposure modes	Automatic, shutter priority, aperture priority, manual, scene selection, sweep panorama
Metering system	1,200-zone evaluative metering
White balance	Auto, 6 presets and custom
LCD	3in with 921,600 dots
Viewfinder	Electronic
AF points	15 points
Memory card	SD, SDHC, SDXC, Memory Stick PRO Duo, Memory Stick PRO-HG Duo
Weight	441g
Dimensions	124.4x92x84.7mm



# SONY ALPHA 55 £669

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0WX.  
Tel: 0845 6000 124. Website: [www.sony.co.uk](http://www.sony.co.uk)

As the bigger brother of the Alpha 33, the Alpha 55 has a 16.2-million-pixel sensor, a 10fps shooting rate and built-in GPS

**ANNOUNCED** In August, the Sony Alpha 55 is a more advanced version of the Alpha 33. The two cameras are basically the same in terms of design: both use the same translucent mirror technology, 15-point AF system, 1,200-zone metering system and electronic viewfinder (EVF). However, the Alpha 55 has a new 16.2-million-pixel CMOS sensor, which produces higher-resolution images. This sensor can produce raw or JPEG images with a maximum sensitivity of ISO 12,800. Like all other Sony Alpha-series cameras, the Alpha 55 features SteadyShot Inside image stabilisation that helps to reduce camera

shake by between 2.5 and 4 stops.

Like the Alpha 33, the Alpha 55 features Full 1920x1080i HD video capture, saved using the AVCHD format. With no optical viewfinder, the Alpha 55 (and Alpha 33) are reliant on using a 1.15-million-dot EVF or a 3in, 921,000-dot widescreen LCD for composing still images and video. On both cameras the screen is articulated, which is particularly useful for shooting video at low angles.

Distinguishing the two cameras is the faster 10fps shooting rate of the Alpha 55. Again, this is made possible by the fixed mirror. What makes the shooting rate

**'The Sony Alpha 55 could be one of the best-selling cameras over the course of the next 12 months'**

## AT A GLANCE

- 16.2-million-pixel CMOS sensor
- 3in, 921,600-dot Xtra Fine TruBlack LCD screen
- 10fps shooting rate
- Built-in GPS unit
- Street price £748 with 18-55mm lens

particularly impressive is the fact that the only other digital camera with a DSLR-size sensor that can shoot at this speed while autofocus is the Canon EOS-1D Mark IV, which is nearly £3,000 more expensive.

Using the Alpha 55's built-in GPS unit, it is possible to automatically tag images with location data. This data can be read by image library software such as Adobe Photoshop Elements, Lightroom or Apple Aperture, as well as online websites such as Flickr. This makes it easy to sort images by the location that they were taken.

With an extremely fast shooting rate and a new 16.2-million-pixel sensor, the Sony Alpha 55 could be one of the best-selling cameras over the course of the next 12 months. Look out for a full review of the Alpha 55 in next week's issue (AP 20 November).



# PANASONIC LUMIX DMC-G2 £430 AND DMC-GH2 £800

Panasonic UK Ltd, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 01344 862 444. Website: [www.panasonic.co.uk](http://www.panasonic.co.uk)

Panasonic's second-generation Micro Four Thirds cameras, the Lumix DMC-G2 and GH2, come with HD video capture and touch-sensitive screens

**AT THE** start of the year, Panasonic announced the Lumix DMC-G2, the successor to the company's first Micro Four Thirds camera, the G1. The new model has the same 12.1-million-pixel resolution, but it adds 1280x720-pixel HD video capture, with its own dedicated record button. However, the most interesting feature is the new 3in touchscreen.

When we tested the G2 in AP 15 May, we found that the touchscreen was useful, particularly for quickly changing image settings, and really came into its own with Touch AF. In this mode, the point of focus can be decided by simply touching the chosen area on the screen.

The same touchscreen also appears on the Panasonic Lumix DMC-GH2, which was announced in September. Designed for enthusiast photographers and videographers, the GH2 features a high-speed, three-core Venus Engine VI FHD processor. This helps to enable the camera's Full 1920x1080i, 24Mbps video-capture mode, but it has also been used to improve the speed of the contrast-detection AF compared to the G2.

Although we have yet to give the GH2 a full test, we have used a pre-production model and were extremely impressed with the speed of the contrast-detection AF. In fact, we found it to be as fast as many phase-detection AF systems we have seen on DSLR cameras. The extra processing power makes this possible by being able to quickly detect the highest point of contrast and therefore focus, and tell the AF motor to shift the lens to this point.

Like the G2, the GH2 uses the same 144-zone multi-pattern sensing metering system. In our test of the G2 we found that this worked well. However, in high-contrast scenes it did tend to brighten shadow areas a little too much, causing the occasionally burnt-out highlight. We found that setting the EV compensation to -0.3EV helped to recover these highlights, and on bright days it can be worth leaving the G2 set to this value.

Look out for a full test of the Panasonic Lumix DMC-GH2 in the next few months.



## AT A GLANCE

### G2

- 12.1-million-pixel Four Thirds Live MOS sensor
- 1280x720-pixel HD video resolution
- Street price £490 with 14-42mm lens

### GH2

- 16-million-pixel Four Thirds Live MOS sensor
- 144-zone multi-pattern metering
- Street price £800 with 14-42mm lens



## Data file

GH2 RRP	£899 (with 14-42mm lens)
Sensor	16-million-pixel Four Thirds Live MOS sensor
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speed	60-1/4,000, plus Bulb
ISO	ISO 160-12,800
Exposure modes	Program AE, aperture priority AE, shutter priority AE, manual and auto
Metering system	144-zone multi-pattern sensing system, intelligent multiple, centreweighted, spot
White balance	Auto, 7 presets
LCD	Touch-sensitive, articulated, 3in, 460,000-dot TFT
Viewfinder	Live View finder (with 1,533,600 dots)
AF points	23 automatically selectable points, or up to one of 3,283 single vari-zone selection points
Memory card	SD, SDHC or SDXC
Weight	392g (body only)
Dimensions	124x89.6x75.8mm

G2 RRP	£549 (body only)
Sensor	12.1-million-pixel Four Thirds Live MOS sensor
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speed	60-1/4000sec in 1/3 steps plus B to 4mins
ISO	ISO 100-6400 in 1/3EV or 1EV steps
Exposure modes	PASM, plus custom modes, intelligent auto, 29 scene modes
Metering system	144-zone intelligent multiple, centreweighted, spot
White balance	Auto, 5 presets, plus 2 custom and Kelvin settings
LCD	Touch-sensitive, articulated, 3in, 460,000-dot TFT
Viewfinder	Electronic (with 1,440,000-dot equivalent)
AF points	23 automatically selectable points, or up to one of 3,283 single vari-zone selection points
Memory card	SD, SDXC
Weight	371g (without battery or card/s)
Dimensions	124x83.6x59.45mm (inc grip)

**'Like the G2, the GH2 uses the same 144-zone multi-pattern sensing metering system'**



# SAMSUNG NX10 £400 AND NX100 £400

Samsung UK Ltd, Samsung House, 1,000 Hillwood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000. Website: [www.samsung.com/uk](http://www.samsung.com/uk)

Samsung's DSLR-like NX10 and stylish NX100 micro-system cameras feature 14.6-million-pixel CMOS sensors and new i-Function lenses

**SAMSUNG** has released its first two micro-system cameras (MSCs) this year: the NX10 in January and the NX100 just before photokina in September. When we reviewed the NX10 (AP 3 April), we were impressed with its miniature DSLR-style body, build and handling, and its image quality. Although the NX100 is styled more like a large compact camera than a baby DSLR, the core features remain the same as on the NX10.

Both cameras feature 14.6-million-pixel, APS-C-sized CMOS sensors capable of producing JPEG and raw images measuring 4592x3056 pixels. HD video can also be captured at a resolution of 1280x720 pixels. One of the most impressive features of both cameras is the 3in AMOLED LCD screen, which has a 614,000-dot resolution arranged in a pentile formation, which should produce smoother images.

The LCD screen is essential on the NX100 as the electronic viewfinder (EVF) is sold as an optional accessory that can be fitted to the camera's hotshoe. Underlining its DSLR pretensions, the NX10 comes with an EVF built into the body. The NX100 also lacks a built-in flash, whereas the NX10 includes a pop-up flash with a guide number

of 11m @ ISO 100. Both cameras have hotshoes to allow external flash units to be attached.

As you would expect from a micro-system camera there is a full complement of manual exposure modes, as well as multi, centrewighted and spot metering.

Along with the recent announcement of the NX100, Samsung also launched its new i-Function lenses. These have a button on the lens that, when pressed, scrolls through a variety of adjustments that can then be changed by rotating the focusing barrel of the lens. In our initial hands-on preview of the NX100 (AP 23 October), we found that although it took a little while to instinctively use the i-Function feature, it speeded up the camera's handling. There are currently two i-Function lenses available: a 20-50mm f/3.5-5.6 standard zoom and a 20mm f/2.8 pancake lens.

Although we have yet to test the NX100, if the image quality and handling match that of the NX10 it will certainly be a convincing rival to both Panasonic's Lumix DMC-GF1 and Sony's NEX-system cameras, especially given its competitive price.



## AT A GLANCE

### NX10

- 14.6-million-pixel CMOS sensor
- 3in, 614,000-dot AMOLED LCD
- Electronic viewfinder
- HD video capture
- Street price around £400 (with 18-55mm lens)

### NX100

- 14.6-million-pixel CMOS sensor
- 3in, 614,000-dot AMOLED LCD
- Fitted with i-Function lenses
- Street price around £400 (with 20-55mm lens)

## Data file

NX10 RRP	£599 (with 18-55mm lens)
Sensor	14.6-million-pixel CMOS sensor
Focal length mag	1.5x
Lens mount	Samsung NX mount
Shutter speed	30-1/4000sec in 1/3EV or 1/2EV steps plus Bulb
ISO	ISO 100-3200
Exposure modes	Smart auto, program, shutter priority, aperture priority, manual
Metering system	Multi, centrewighted, spot
White balance	Auto, 6 presets, custom and manual
LCD	3in, 614,000-dot AMOLED
Viewfinder	EVF VGA 640x480 pixels, 921,000 dots
AF points	15 mode or up to 35 in close-up mode, auto or manual selection possible
Memory card	SD, SDHC
Weight	353g (without battery and memory card)
Dimensions	123x87x39.8mm

## Data file

NX100 RRP	£449 (with 20-55mm lens)
Sensor	14.6-million-pixel CMOS sensor
Focal length mag	1.5x
Lens mount	Samsung NX mount
Shutter speed	30-1/4000sec in 1/3EV steps plus Bulb
ISO	ISO 100-3200 (expandable to 6400)
Exposure modes	Smart auto, lens priority, program, shutter priority, aperture priority, manual, scene, movie
Metering system	Multi, centrewighted, spot
White balance	Auto, 6 presets and manual
LCD	3in, 614,000-dot AMOLED
Viewfinder	EVF (optional)
AF points	15 points
Memory card	SD, SDHC
Weight	340g (with battery and memory card)
Dimensions	120.5x71x34.5mm



**'One of the most impressive features of both cameras is the 3in AMOLED LCD screen'**



# SONY NEX-3 £450 AND NEX-5 £520

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT13 0WX.  
Tel: 0845 6000 124. Website: [www.sony.co.uk](http://www.sony.co.uk)

Sony's diminutive 14.2-million-pixel NEX-3 and NEX-5 are currently the smallest micro-system cameras available

**WE FIRST** heard about Sony's plans to launch a micro-system camera (MSC) at the PMA trade show in February this year when it showed a prototype of what would become the NEX-3. However, it was in May that both the NEX-3 and NEX-5 were officially announced, and the specification certainly made them worth the wait.

The two cameras feature 14.2-million-pixel, APS-C-sized CMOS sensors, HD video capture and a maximum sensitivity of ISO 12,800. All of this is crammed into the smallest interchangeable-lens cameras currently available.

The NEX-5 is the slightly smaller of the two cameras. It also features a magnesium-alloy body and Full 1080p HD video capture. The NEX-3 is a little larger and has a polycarbonate body. Its video mode is slightly lower resolution at only 720p.

Both cameras have a Sony E mount and there are currently three lenses available:

an 18-200mm f/3.5-6.3, an 18-55mm f/3.5-5.6 and a 16mm f/2.8 pancake. However, at the recent photokina trade show, Sony announced that it planned to release a further seven lenses in the next two years, including a macro and portrait option next year. Those who already have Sony Alpha lenses will be pleased to hear that SAM and SSM Alpha optics can be mounted and will autofocus (after a firmware upgrade) via the Sony LA-EA1 adapter.

When we tested the NEX-5 (AP 5 June), we were particularly impressed with the size of the camera and its image quality. However, like many, we thought the handling of the camera was slow for advanced users and could be improved. Thankfully, Sony has addressed the issue with a recent firmware upgrade and we are hoping to retest the camera using the new firmware soon.

With all the features you would expect from Sony, such as 3D sweep panorama and a variety of different scene modes, the NEX-3 and NEX-5 are impressive cameras. However, for all their bells and whistles, it is the image and video quality, and their size, that make them competitive in the growing MSC market.



## AT A GLANCE

### NEX-5

- 14.2 million effective pixels
- APS-C-sized sensor
- Currently the smallest interchangeable-lens digital camera available

### NEX-3

- 14.2 million effective pixels
- APS-C-sized sensor

## Data file

### NEX-5 RRP

Sensor	E589 (with 18-55mm lens)
Focal length mag	APS-C-sized CMOS sensor with 14.2 million effective pixels
Lens mount	1.5x
Shutter speed	Sony E mount
ISO	30-1/4000sec in 1/3EV steps plus bulb
Exposure modes	ISO 200-12,800 in 1EV steps
Metering system	PASM, iAuto, 8 scene modes
White balance	49-zone multi, centreweighted, spot
LCD	Auto, 6 presets plus custom and Kelvin settings
Viewfinder	3in widescreen TFT LCD screen with 921,600 dots
AF points	No (optional viewfinder for 16mm lens)
Memory card	25 automatically selectable points, 187 selectable single points
Weight	SD, SDHC, SDXC, Memory Stick Pro Duo
Dimensions	229g (without battery or card/s)
	110.8x58.8x38.2mm

## Data file

### NEX-3 RRP

Sensor	E499 (with 18-55mm lens)
Focal length mag	APS-C-sized CMOS sensor with 14.2 million effective pixels
Lens mount	1.5x
Shutter speed	Sony E mount
ISO	30-1/4000sec, plus Bulb
Exposure modes	ISO 200-12,800
Metering system	PASM, iAuto, scene selection, sweep panorama
White balance	49-zone multi, centreweighted, spot
LCD	Auto, 6 presets, plus custom and Kelvin settings
Viewfinder	3in TruBlack LCD with 921,600 pixels
AF points	No
Memory card	25 points
Weight	SD, SDHC, SDXC, Memory Stick Pro Duo, Memory Stick Pro-HG Duo
Dimensions	239g
	117.2x62.6x33.4mm



**'Their image and video quality, and size, make the cameras competitive in the growing MSC market'**



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